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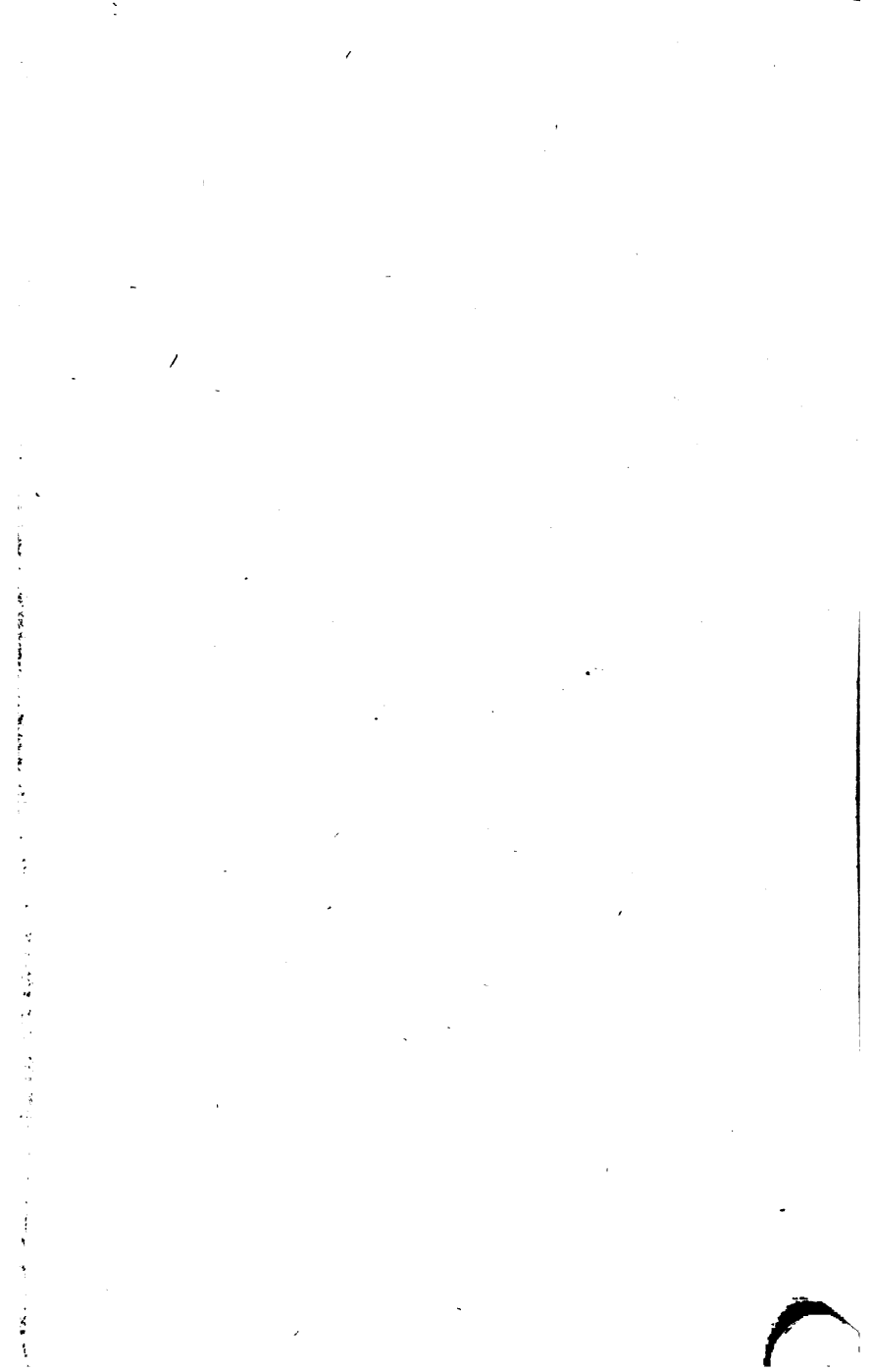
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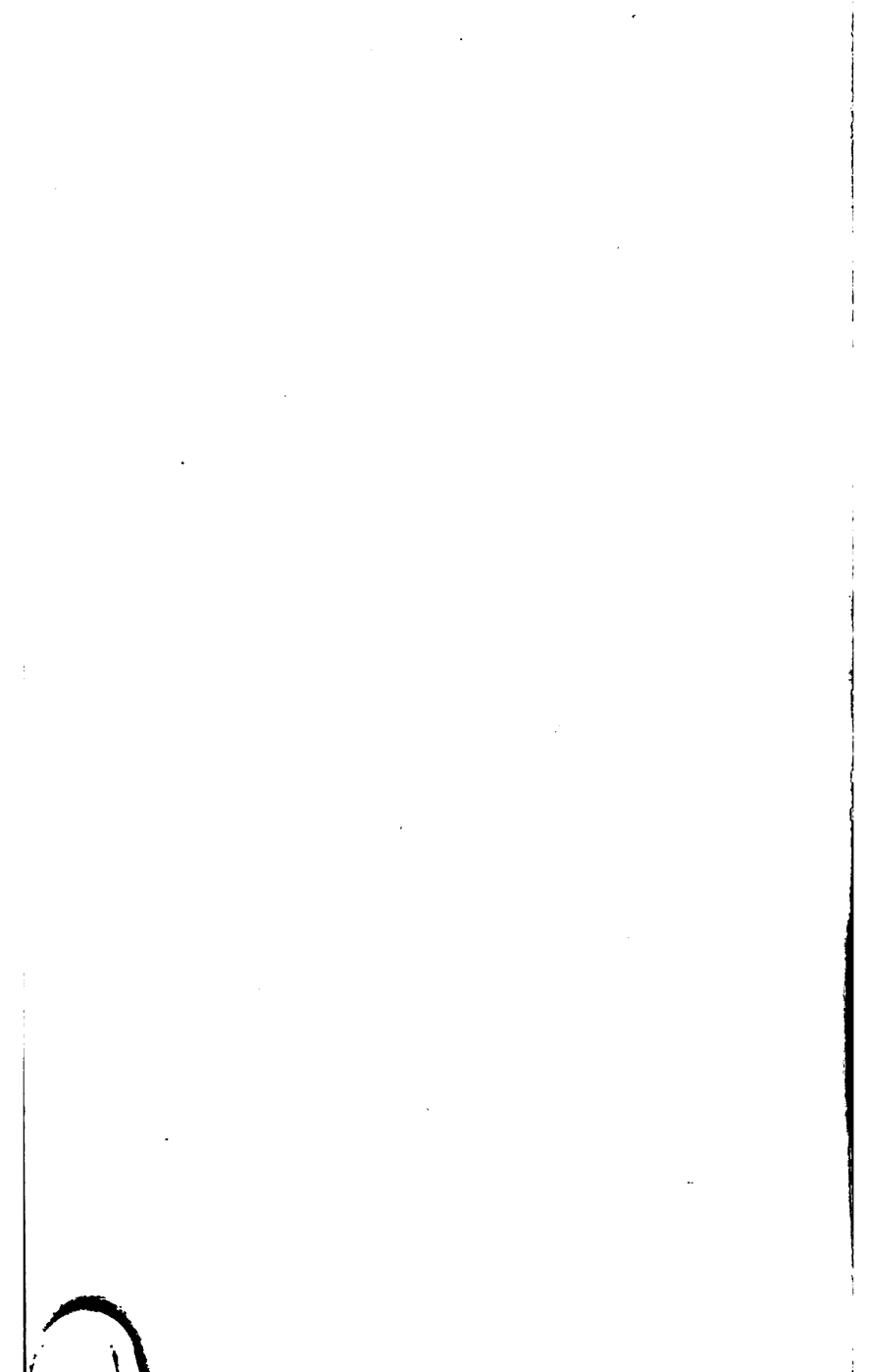
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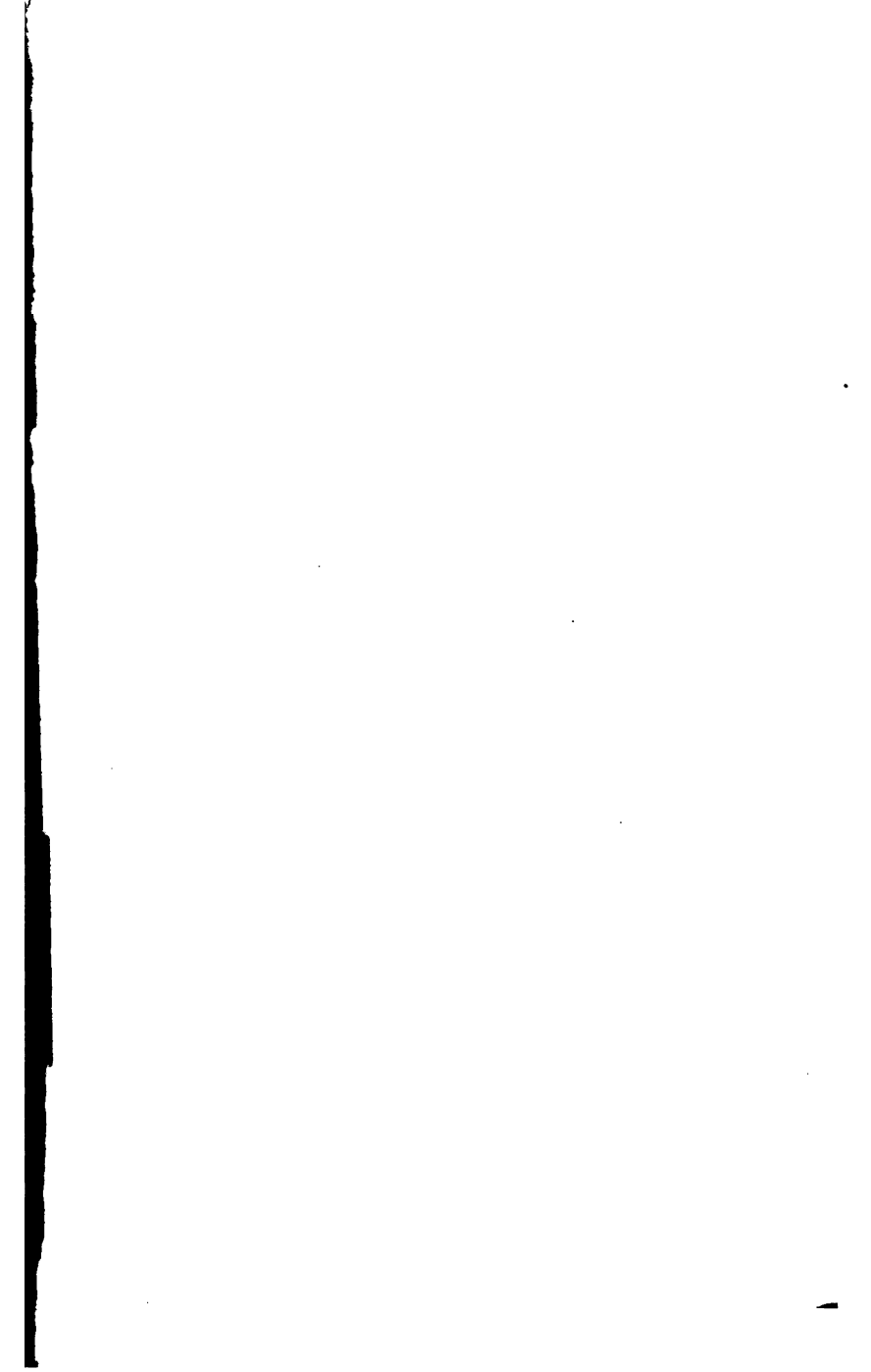
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THE PIANO- TEACHER'S GUIDE

A GRADED AND
CLASSIFIED LIST
OF PIANO MUSIC
SELECTED FROM THE
PUBLICATIONS AND
IMPORTATIONS OF
G. SCHIRMER
NEW YORK   

ML 132

P3 S 4

In Memoriam

40
ADDITIONAL

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A STUDY OF PIANO STUDIES

PREFACE

OF the making of piano studies there is no end.

The ambitious and progressive teacher is usually embarrassed, disheartened, and sometimes stunned, when confronted by the literature of this form. Then he does one of two things: either he discards all that suggests the old-fashioned routine, or else jumps to the conclusion that all studies are useless, that pieces will suffice. And in either case he will pursue an erroneous, futile course. Studies for the piano are not useless; they are very necessary, and from their very number, great as it is, may be demonstrated their value. The day has vanished when the pedagogue with a cast-iron system taught that all studies must be conquered to master the mysteries of the keyboard. In those times this meant all of Czerny, Herz, Kalkbrenner, Schmitt, Loeschhorn, Hummel, *et cetera*—a monstrous collection, working at which the student could reach manhood's estate, grow gray, and finally die without having compassed his task.

AN CONVERSE to this extreme proposition is that of the late Oskar Raif, who was a nihilist in the matter of studies, teaching that difficulties should be technically overcome as they are encountered in the regular curriculum. Thus, to master the tremendous *coda* to the F minor Ballade of Chopin, attacking it in various keys was recommended. This simplification of the Tausig system is doubtless admirable for advanced players; but how helpless it is to aid those with mediocre execution. Example for example, pattern for pattern, so nature works, and so has been the procedure of all the master pedagogues from Philipp Emanuel Bach to Theodor Kullak and Theodor Leschetizky. With the birth of modern piano technique—taking Muzio Clementi as a starting-point—what might be called a secondary literature of interpretation also came into being. Music was composed by Haydn, Mozart and Beethoven because of that inner necessity for ideal expression which marks the

The
Problem

An
Alternative

...true, spontaneous artist. Immediately the commentator, the explainer, the critic, the pedagogue, appears. His task is one of exposition. He is reflective, not creative. Thus we find Scarlatti, Hummel and Clementi, all first-class artists, yet builders in other men's nests.

The Étude

THE birth of the étude lifted the piano from within the four walls of the study chamber and drawing-room to the vaster spaces of the concert hall. Technique advanced with giant strides after Clementi published his *Gradus ad Parnassum*—a work upon which the technics of Beethoven and the entire superstructure of Schumann, Chopin and Liszt are reared. Clementi is as truly the step-father of modern piano music as Bach is its father.

A Czerny Revival

AFTER neglecting him for a quarter of a century, there is now a tendency towards a rehabilitation of Czerny's reputation, and surely this worthy and indefatigably industrious pedagogue has claims upon our generation. The pupil of Beethoven, and teacher of both Franz Liszt and Thalberg, must have been a man of rare merits. Even Hans von Bülow, who had an aversion to all that smacked of German routine and educational philistinism, even von Bülow recommends Czerny's *School of the Legato and Staccato*, and many celebrated latter-day *virtuosi* have built up their fleet-fingered technics on such commonplace and well-worn collections as the *School for the Virtuoso* and the *Fifty Grand Finishing Studies*. The trouble is, that Czerny is too valuable a factor in the literature of piano studies to neglect. He is useful in the acquisition of certain qualities of technique and style, the Viennese School of graceful, rapid playing, a school much neglected by the exponents of the orchestral style. And this brings us to our main contention, the *raison d'être* of this little pamphlet.

Variety the Spice of Teaching

THE real secret for the vast amount of publications dealing with the development of piano technique must be sought for in the diverse temperaments of

teachers and pupils. While in the principal current will always be found floating the three great étude collections—Clementi, Cramer and Chopin—there also exists a huge fleet of lighter, swifter and perhaps more commodious craft. Their existence is simply the result of mankind's eternal craving for variety. The studies of Stephen Heller are no better than and not unlike Ludwig Berger's in general cast. They were composed because Heller felt the desire for creation. He wished, too, to give his pupils something that was more individually representative of his own personality than, say, the Cramer Studies. Thousands of pupils play Heller who have never touched Cramer or Clementi, yet results have been about equal; and this is a typical case.

IN putting before our patrons the study material of the G. Schirmer publications, we wish to enforce upon them the idea that variety is aimed at, variety and thoroughness. As there are a thousand pupils, each one exhibiting marked characteristics, it would be manifestly unjust and absurd to expect in each and every one a desire for Cramer, for Clementi, for Czerny, for Heller. If the Velocity Studies of Czerny prove too dry, certain pupils try those of Berens. Or, if these do not succeed in arousing interest, drop them and take up Bertini. The list is large enough to suit a legion of tasks and aptitudes. Remember that interest sympathetically induced is worth years of mechanical and tyrannical drilling. The classic étude writers furnish food perhaps too condensed for the American musical stomach. Very well; there is a wilderness of names to select from—a thousand ways of tempting the appetite, of sugar-coating the bitter pills of technique. The progressive piano teacher of the twentieth century must be something of an experimental psychologist in the divination of his pupils' needs.

FIRST PERIOD.

AS it is almost impossible to grade accurately the studies for a pupil's earlier years, there being so

**The
Schirmer
Collection**

The Start

many shades of muscular and mental talent, we prefer to group under the more elastic head of periods, the various compositions for beginners, for players of moderate attainments, for pianists with well-equipped fingers and heads, and finally for brilliant executants. Nor do we pretend to an absolute classification under these four captions. Some pupils, by reason of precociously developed emotions, are able to comprehend the meaning of music over which their fingers stumble. These are the pupils to whom should be given studies of rather severe technical outline. Their muscles need strict and strenuous exercising. The bald forms of technical material are for them—slow finger-trills, thumb-studies, scales in single and double notes, arpeggios, chord-passages and octaves may be safely taught, the pupils having a superabundance of musical sensibility and therefore needing the heavy harness of discipline.

The
Inmusical
pupil

NOT so the unimaginative and colder pupil. This one should be stimulated by the more flowery and graceful études. Muscular talent, it must not be forgotten, often exists in conjunction with musical obtuseness. Thus a pupil may be found playing the rondo of Weber's called *Mouvement Perpétuel*, who cannot execute the simplest Haydn Adagio or Field Nocturne. Hence arises the obvious difficulty of exact classification. A teacher must feel these differences, must have the tact to discern whether the pupil requires coaxing or is to be repressed. Piano studies may be roughly grouped into two classes, according as they exhibit muscular or musical characteristics. And just here arises the much discussed question of piano methods in book-form.

The
pioneers

SINCE the days of Dreyschock and his American imitator, Richardson, piano methods have multiplied at an overwhelming rate; some of them were useful, some of them are useful, but the majority are mere adjuncts to the piano stool—they are to be sat upon. Yet for certain pupils, teachers have employed the book method with good results. Taking for

granted that the child knows nothing of the elements of music, either the staff, or time, we do not hesitate to recommend such a complete volume as Gustav Damm's Piano School. The experience of practical teachers furnishes ample testimony to the value of this method, a method which embraces everything needful from the position at the keyboard to detailed instructions for preluding. Everything is explained, everything set clearly forth by means of illustrations, and the little musical excerpts are from approved masters.

CARL CZERNY'S Little Pianist [opus 823] is a comprehensive collection beginning at the elementary steps—whole and half tones. He guides the student through many simple, melodious exercises, ending with a specimen of the rondino and a study in crossing hands. The first thing that will recommend the collection to a teacher is the table of notes, a diagram representing the keyboard and its various octave divisions clearly presented. The rudiments of music are also compressed into four pages. An excellent little volume.

Czerny

F. LE COUPPEY is a name that is venerated to-day in the Paris Conservatoire, where he was once a well-known teacher. Le Couppey had charge of the female classes, and this is perhaps reflected in his collection of studies, from which the Schirmer Library has culled the most salient. Here is the Alphabet, Twenty-five Very Easy Studies. After the five-finger exercises of the piano methods, these simple studies will afford an agreeable relief. In various keys, they are not mere scale examples, but tiny pieces, dances. Under the title of L'Agilité, Le Couppey presents twenty-five progressive studies for mechanism and a light touch. Here the velocity element is more apparent, and in this connection it would not be amiss to take up the same writer's Preface to Czerny's Velocity Studies. These are fifteen, and easier than the preceding set. Although not of this technical period, Le Couppey's La Difficulté and The Virtuosity,

Le Couppey

fifty Difficult Exercises, may be included—for this is a genuine Le Couppey School, a method complete in itself. The last-named volume contains annotations by Mr. Albert Ross Parsons. It might serve as an introduction to Tausig's daily studies. As a mere suggestion it might not be inadvisable to say that these Le Couppey exercises for beginners are really better adapted to make supple the refractory muscles of boys than the more pliant fingers of girls. This is on the paradoxical principle of opposites.

Infantile Steps

HENRY LEMOINE'S *Études Enfants*, in one book, will recommend themselves to many teachers. They are precisely what they are named, and possibly simpler and certainly less voluminous than Le Couppey's.

Louis Köhler

THE name of Louis Köhler needs no introduction to American piano teachers. Second only to Czerny in popularity, his method is almost as complete. It is certainly more modern. His *Very Easiest and Easiest Studies* are—we are tempted to say—about the neatest and best of the variety. They are in two books. The progression of difficulty is really stepwise. These might be followed by his *First Studies* [opus 50], simple movements which make for muscular improvement, for a light, delicate finger articulation. The *Elementary Studies in Piano Playing* of Köhler's [opus 163] are just what the title implies. Commencing with the scale of C, they progress as far as little broken chords, never reaching beyond the octave. The left hand is treated on equal terms with the right. The editor prefixes some rules for practising. The *Twelve Easy Studies* [opus 157] are a further development of staccato and legato playing. The *Child's Album* offers a relief after exercises, being pretty duos with appropriate titles. For baby-fingers are the *Children's Exercises and Melodies*, and the *First Lessons in Finger Dexterity* form a supplement to them. His *Daily Repetitions* are something like Czerny's *Daily Studies*, being technical and preparatory to the *Twenty-five Studies in Scale- and Chord-*

Passages: these, with the Studies in Easy Passage Playing, and Short School of Velocity, present plenty of material for the discriminating teacher. Köhler's Practical Method is as comprehensive as Damm's, and is in three books. It begins with the most rudimentary facts, and by an easy graded system of study-pieces carries the pupil well into our second period. The last few pages are devoted to little pieces by well-known masters, and form an attractive supplement.

HERMANN BERENS' Fifty Piano Pieces for First Beginners are without octaves. Here, if the teacher or pupil will have none of the preceding works, is a field of its own. The step is not great to the Twenty Studies for Children, and after these the hand will be prepared for the newest School of Velocity [opus 61], in four books. This familiar set needs no special commendation. More melodious, more modern in harmonic treatment and figuration, these studies were the first dangerous rival to Czerny's collection. There is a double-note Study—No. 27—which will prove an excellent preparation for Czerny's immortal Toccata. Berens is also represented by The School of Scales, Chords and Embellishments. Gurlitt, like Berens and Köhler, has devoted much labor to the simplification of Child Technics. His First Steps of the Young Pianist, in two books, is sufficiently various and original to command attention; and the same may be said of The Easiest Studies in Velocity, which might be used as an introduction to the Berens set or to his own School of Velocity for Beginners. The Twenty-four Melodious Studies is a collection with Schumann-like titles to pique the interest of the young. They are all pretty. Gurlitt has written Twenty-four Octave Studies, which belong in a later category, though the first half-dozen are well adapted for youthful wrists. Bertini, like Le Couppey, bears an enviable continental reputation. It is best to begin with his Twenty-five Easy Studies, opus 100, following with the Twelve Little Pieces and Preludes. These are

**Berens'
Velocity
Studies**

Gurlitt

Bertini

characteristically melodious. His Twenty-five Primary Études [opus 166] may follow the preludes. They are not so dry as efforts of this sort. Take Exercise No. XIII, for example—chord skips of an octave in the several positions. This, like others in the volume, is intended for the cultivation of variety in Touch. Rhythms are also applied. Well adapted for its period. After this collection, Bertini's [opus 29 and opus 32] might be profitably explored. Both books have been revised, fingered and edited by two distinguished pianists, Max Vogrich and G. Buonamici. It is hardly necessary to add that these two volumes come under the head of the second, even the third periods, though we do not wish to press any arbitrary classification. But opus 32 contains technical and musical problems that relegate it to a position just this side of Czerny's Velocity Studies. Gurlitt's Thirty-five Easy Studies—without octaves—with its taking titles, is well adapted for beginners in the first period; so also are the First Studies in Notes, by Anton Krause.

A Valuable Group

**Enckhausen
Ehmant**

ENCKHAUSEN and EHMANT are two names not so familiar, perhaps, as Czerny and Köhler, and for that reason more provocative to the teacher. H. Enckhausen has composed four books of 64 Progressive Melodious Studies, and A. Ehmant's Petite École Mélodique consists of 36 melodic and rhythmical studies, also in four volumes. Here are two collections that offer to the perplexed teacher just the kind of study material required by a rebellious or lagging pupil. The pieces are tuneful, the various titles interesting. R. Wohlfahrt's Practice-pieces are valuable. Schmitt's Preparatory Exercises are very practical for the five fingers, while Streabbog's opus 64, Twelve Easy and Melodious Studies, and his Twelve Easy and Very Melodious Studies, offer distinctive features.

**Wohlfahrt
Streabbog**

Scales

IF rock-bottom in the way of technical material must be touched, you have a wide choice. F. A. Schulz's Scales and Chords [volume 392, Schirmer's Library]. Of grateful simplicity is C. L. Doll's The

Pupil's Introduction to the Study of the Piano; and for those who desire cheap elementary instruction books there are Ferdinand Beyer's and E. D. Wagner's, the latter in two volumes. Wagner's contribution contains, in addition to selected pieces from the classics, a section devoted to Embellishments. The first book of Alexander Lambert's Systematic Course of Studies might be profitably examined at this time.

**Alex.
Lambert's
Systematic
Course**

AND now, we ask, is there not a goodly choice above for even the most critical teacher? All styles are represented, all tastes and needs may be gratified. The dull-witted, the brilliant, the capricious, the industrious and the mediocre pupil may be gratified by a judicious selection. How long, will be asked, is the first Period of piano study? That is a question that may not be lightly or accurately answered. It depends on the age, the endowments, the ambition and concentrative powers of the student. Roughly speaking, not less than one and not more than two years should be devoted to any of the representative collections in this first Period.

**A Judicious
Choice**

SECOND PERIOD.

THE pupil has now emerged from darkest incompetency to a period of comparative muscular independence; the ice of the Kuhlau and Clementi Sonatas has perhaps been broken. He or she has mastered the major and minor scales and the simpler forms of arpeggiation. Easy melody pieces have developed the singing touch—in a word, there is less stumbling, more fluency of style, and corresponding keener interest displayed. Now is the time to stimulate this interest, for it is generally conceded by teachers that the most trying period of pupilhood is after the technical wings have begun to sprout, and first flights are essayed. Distorted though it may be, the attempt to paint a musical picture is distinctly recognizable. Possibly the one or two years' ordeal has been peculiarly vexing; possibly progress has been unduly slow. Too many exercises make Jack a dull

**The
Dawn
Begins**

**The
Melodic
Study**

boy. Try the melodic study, brief, but with a technical kernel, to urge the discouraged over the border into pleasanter pastures. It may be putting the desert before the dinner; but in piano teaching all methods should be tested; children have been known to thrive, to wax healthy on candy and roast beef.

**The
Horn of
Plenty
Biehl**

Krause

Concone

BIEHL'S Twenty-five Easy and Progressive Studies [opus 44], and his Elements of Piano Playing, are three books in all. The first might prove, because of its agreeable content, an introduction to some of Heller; the latter is a miniature outline of Plaidy, much shorter, much easier, yet a pocket edition of the famous Leipsic studies—a worthy entrance to either Plaidy or Eggeling. Krause's Eighteen Practice-pieces and Ten Trill Studies both belong to the Second Period, yet may be considered as overlapping from the first. This particularly applies to the Practice-pieces. The Trill Studies are the first that we have thus far encountered that may be considered as special. They are of value. Duvernoy's school has become a classic. It naturally begins with Twenty-five Elementary Studies—properly belonging to Period One—and the next step is the School of Mechanism, written expressly to precede Czerny's Velocity School. The figuration is ingenious, the difficulties moderate. Concone is another master whose studies lean toward the æsthetic side. His melodic Studies [opus 24] and those in style and expression [opus 25] are eminently suited to awaken the musical qualities of a pupil's touch and manner. The latter opus contains charming music, each number appropriately named. These Twenty-four Brilliant Preludes [opus 37] carry the pupil through all the keys and the modes major and minor. Not scale-forms alone, they accustom the hands and eye to arpeggio, repeated notes, ingenious figures for both hands, separately and in unison. The F sharp minor is the only prelude of the twenty-four that is devoted entirely to double notes. There is melody and there are pleasing patterns in these tiny studies. They are commended to the use of pupils who lag on the side of

musical expression. His Twenty Studies for the Singing Touch could serve as a bridge to Thalberg's invaluable work on the same subject. It has been carefully edited by Louis Oesterle. At Burgmüller's name we hark back to an earlier period—or, as the case may be, begin the present one. The opus is 100, the title, Twenty-five Easy and Progressive Studies. These, too bear fanciful titles, such as "The Chatterbox," "Ave Maria," and so on. Eighteen Characteristic Studies, *Études de Genre* [opus 109], may be taken up here. They are dedicated to Stephen Heller, and one and all reveal his healthy influence. Like the preceding studies, they are variously named and discreetly. The second, for instance, is called "The Pearls" and is, naturally, a scale study in the pearly manner dear to the school of Herz. "The Gypsy" is a pretty and picturesque number. "The Spring" is another. All have a definite technical purpose. Some are not easy. "The Storm" requires considerable manual dexterity. "Parting" demands strong wrists and "The Spinning Wheel" endurance. The mechanical and musical are equally blended. The Twelve Brilliant and Melodious Studies [opus 105] are much more difficult and bolder than the above. They are given no titles, though it will not be an ungrateful task for the teacher to stimulate the pupil's imagination by asking for a little programme to each study. They are characteristic. Number three, by no great stretch of the imagination, can be named "The Storm," with its whistling chromatics and little melodic pauses. The next is very graceful. Number five might be a preparatory exercise for a Henselt study (the famous one in B-flat minor). Trills and tremolos occupy another of the set. There is a brilliant octave—repetitions—study in number nine. The last in the book is quite effective. They are musical rather than mechanical in their tendency. The latter quality will serve to describe Brauer's Development of Velocity, though the studies are effective enough. James H. Rogers in *The Development of Velocity* [opus 40] attacks his theme seriously, beginning with daily exercises in simple

Burgmüller

Brauer

Roger's Development of Velocity

arpeggios and at moderate *tempi*. The author sees his subject from many sides—all keys and figures are treated and elaborated; rhythms are applied tactfully and various positions of the chord analyzed. Part One is devoted to scales, Part Two to arpeggios. A melodious piece in the Barcarolle style finishes this interesting collection. Its rolling arpeggio figuration and cantabile should make it a favorite.

Loeschhorn

WITH Albert Loeschhorn we enter into a small and complete technical territory of his own. His contributions to the pedagogic art are most copious, and each work deserves special mention. His Piano-forte Technics aims at being as complete in its divisions and subdivisions as Plaidy's. It begins with the exercises with fixed hand, and, after traversing the usual scales, arpeggios, broken chords, double notes, chords and octaves, ends with interlocking octaves. This work alone poses the pupil's hand for the stiffest passage work of Cramer or Clementi. Of course, the rest of Loeschhorn is not so forbiddingly technical. The Sixty Melodious Practice-pieces [opus 84] are for beginners, like the Thirty Melodious Studies [opus 52], though the latter are more advanced. They are in three books, like the former. His opus 65, in three books, is also for beginners, and may be used at the end of Period One or at the beginning of Period Two. Opus 66, studies for the Intermediate Degree, is in three books. The Universal Studies for the Medium Grade [opus 169] are in three books. They are—if you purpose studying the Loeschhorn School in detail—admirably made for the purpose—a bridge, a transition to velocity and advanced studies. Each one contains a well worked-out problem. As specimens take the twenty-first in broken octaves, or the twenty-second, capital for the development of elasticity and freedom. All these are preceded by preparatory studies; the thirty-second is a forerunner to Chopin's study in arpeggiated chords. The Velocity Studies [opus 136] in three numbers are full of rapid, florid passage-work in various rhythms and figuration. Loeschhorn's opus

67, in three books, is more ambitious musically. It exhibits, for example, a set piece in G flat covering five pages. This would make a brilliant concert piece, and is the last of Book I. The first book of the Lambert Course of Studies should be finished in this period.

THE Ten Studies of Anton Krause [opus 5] are well advanced in the Second Period. There are some octave flights for both hands in the first book, and the unison study (number five) is difficult. Indeed, the five in the second book are not nearly so hard to overcome. Carl A. Preyer has boldly grappled with technical problems in his opus 35, called Twenty Melodious Pieces in the Form of Études. The scheme is a good one, music being made as the student employs his fingers. The sixteenth study in this series attracts attention as a study in accentuation. These Preyer Studies should not be overlooked. Hans Schmitt is known for his investigations of the piano pedals and their artistic use. He has written many studies. The Daily Exercises are useful, and his Preludes and Exercises by Clementi and Hummel, freely adapted, are ingenious, to say the least. C. H. Döring's three books of Easy and Progressive Studies [opus 8] are meritorious and useful efforts; there is even a prelude and fugue in the third book. The same pedagogue's Exercises and Studies in Staccato Octave Playing [opus 24], two books complete in one volume, is a work that all teachers of the instrument are earnestly advised to examine. As the author truthfully says, in the many thousands of pianoforte studies there are really few entirely devoted to octave playing. Here is a set that can precede Kullak's unique system. The entire preparatory ground is carefully gone over by Döring, from Studies in Touch to interlocking octaves. The Études which follow are valuable. The sixteenth, in B minor, contains as stiff work as may be found in the Kullak collection. A preface and two chapters prove that Döring had thought out carefully all the problems in this difficult branch of pianoforte playing. Aloys Schmitt's opus 114 consists of two volumes, studies in

**Progress is
Continuous**

Krause

Preyer

**Hans
Schmitt**

**C. H.
Döring**

**Aloys
Schmitt**

**Löw's
Octave
Studies**

**Julius
Handrock's
Mechanical
Studies**

**August
Spanuth's
Exercises**

progressive order. There are plenty of scale-passages, and the entire cast of the set suggests the technical rather than the æsthetic. Book I is the more difficult of the two. The same composer's Sixty-one Studies [opus 16] is presented in one volume complete. This has earned a wide and deserved reputation. There is in this collection practically everything that a pianist has need of as far as Clementi's Gradus. And there are some studies in it more difficult than any of the great Italian's, notably the one in D flat, double sixths. If this be executed *in tempo* the pupil need not fear Chopin's in the same key and figuration, or Franz Bendel's Étude Héroïque. But this study of Schmitt's is an exception to the average difficulty of the set. About this time the pupil's proficiency in octave playing might be exploited. Joseph's Löw's New Octave Studies will be sound training for Kullak's renowned school. Eight in number, these studies are melodious, brilliant, and technically admirable. Their careful study will undoubtedly produce accurate results. G. Bachmann's Art of Preluding is a series of pleasant experiments in various keys, of value in stimulating the tonal sense of the pupil. If the pupil has that quality so happily styled *Sitzfleisch*, patience, industry, Julius Handrock's extensive Mechanical Studies should be gone through carefully; in its one hundred and forty-three pages may be found all that is needed to overcome the most difficult passages. It is another of those indispensable works made only by German pedagogues. Again we must emphasize the happy condensation, the reduction to the barest practical outline of technical necessities. Handrock not only saves time, but builds up muscular agility and leads to complete domination of the keyboard.

IN the preface to his valuable and practical Course of Preparatory Exercises for the Pianist's Daily Use, August Spanuth defines his collection as being in accord with the peculiarities of modern technique. This Course appeals to the brain as well as to the fingers of the student. One point among many others

the author makes—the employment of the same fingers simultaneously in both hands. Another and highly important point emphasized is the attention paid to the cultivation of the pupil's harmonic sense. These exercises are well adapted for the development of skill in modulation. Every key is attacked, and for lazy brains and lazy fingers this is an admirable corrective. The pupil must *think* while he is playing Mr. Spanuth's ingenious finger studies. Part I he devotes to a variety of five-finger exercises. Every digit is subjected to an exhaustive drilling, and all manners of touch are employed. In Part II the scales are considered, and the teacher wearied of the usual conventional treatment of this hackneyed form will be pleased at the editor's fund of ingenuity in the avoidance of any patterning after average methods. Double notes also come in for careful treatment. Part III is devoted to Chords, Arpeggios, Extensions and Trills. It is most comprehensive and thorough. The number and variety of figures in this section make the volume an excellent preparation to the Tausig Daily Studies, and it is quite as modern. These Preparatory Studies offer material for the beginner, and the accomplished pianist may also find in them food for daily study.

THIRD PERIOD.

WHETHER the pupil has played three or four years—probably the latter—depends on mental calibre and muscular gifts. But he or she has now reached the more pleasant part of piano study. The purely technical becomes further divorced from the musical—the études begin to approach the emotional, the æsthetic side of the art; while the finger exercises, the muscular problems, are considered as special studies, and mainly in separate volumes. The third period may begin with Schmitt's opus 16 and cover the Cramer Studies—here not fingers but brains count; or the period may date from Clementi's Preludes to the third book of Lebert and Stark—if the rather harassing discipline be strictly pursued. But again

Light at
Last

Schmitt

Cramer

we emphasize our dislike for arbitrary measurements and codifications. It is sufficient if the teacher rigorously watches the temperament of the pupil and endeavors to discern its drift. If there is too great a tendency toward the modern romantic school, it should be sternly offset by a severe course of the classic. If the easier pieces of Chopin are given, they should be accompanied by Clementi and Bach in their most drastic forms. It is hardly necessary to suggest to the eclectic-minded teacher that Bach, Haydn, Mozart and Mendelssohn should go hand in hand with these various studies.

**Clementi
Preludes**

TAKE up the Clementi Preludes and Exercises so effectively edited by Max Vogrich. This collection of little pieces was always on Chopin's piano, and Karasowski relates that the performance of one of them—in A flat—was the invariable test of a new pupil's ability. That they serve as a means of becoming acquainted with the Clementi of the Gradus, is not their only claim on our sympathies: they are a quite complete, if a brief, crystallization of Clementi's happy knack in figure and passage making. And their variety is great. This particular edition should be in the hands of every teacher and pupil. It is unique in its way. The Moscheles Preludes are something of the same musical complexion as the Clementi, though much more modern in their musical health and generally solid style. It is needless to add, that Moscheles must be first approached in these Preludes. Follow these with the second volume of Lambert's Course of Studies. They form an easy transition to Heller.

Moscheles

**Alex.
Lambert's
Systematic
Course**

Heller

WE have now reached the Heller Studies, studies praised by generations of teachers, and studies that have proved an antidote to Teutonic scholastic dryness and Gallic frivolity in the domain of piano music. All pupils, sometime or other in their career, should study Stephen Heller. A contemporary of Chopin, an exquisite pianist, only the greater genius of the Pole overshadowed his delightful talents. He

was a man of inevitable taste, and his studies are marked by refinement, poetic feeling and much technical ingenuity; just at what opus to begin is a matter for the teacher's decision. The Art of Phrasing is celebrated. It is really a rosary of poetic imaginings, each an individual musical pearl. These twenty-six studies should be minutely studied, so should opus 45, opus 46 and opus 47. There is no particular technical order observed in these various sets. Some are more difficult than others; but the chief thing is the musical idea. Interpretation, in the best sense, is now the aim of the student. Technical proficiency and its attainment should never be lost sight of; yet always as a medium, not as a finality. The studies for rhythm and expression, opus 125, are very helpful in their way.

WE have reserved the thirteen volumes of Czerny's Studies for this section, though several of them belong to the first and second Periods. It is convenient to deal with the school as an entirety, and then Czerny and Heller do not make such dissimilar running-mates as would appear at first sight. The dreaminess of Heller is corrected by the practical Czerny, who was a man absolutely devoid of musical moods. Czerny knew exactly what he wanted, and literally built his studies about the human hand. There may be too many of them in these days of condensation, yet the most prejudiced opponent of the Viennese teacher is fain to admit his genius in the construction of useful passages. Begin with the Practical Method for Beginners [opus 599], and proceed systematically until the last page of the School of the Virtuoso has been reached—the multiplicity of figures is bewildering, and always of value. This [opus 599] belongs to the second period; so does opus 802, Practical Five-finger Exercises. Buonamici of Florence has edited opus 821, 160 short exercises, that are invaluable. The preliminary School of Finger Dexterity [opus 636] and the new Studies [opus 849, Buonamici], as well as the One Hundred Recreations, One Hundred Progressive Studies [opus 139], Exercises in Passage-Playing [opus

The Czerny School

**The
Stuttgart
School**

261 [Buonamici], are all witnesses to Czerny's unwearying patience. We will not dwell upon the School of Velocity [opus 299], which has been the bread and butter of countless pupils—not always relished, either. Max Vogrich has edited the Schirmer Library Edition, which is in one handy volume. Von Bülow—as we remarked before—recommends the Legato and Staccato Studies [opus 335], a sequel to the Velocity Studies. Buonamici edits this publication, and likewise the equally well-known Forty Daily Exercises [opus 337]. The Art of Finger Dexterity, probably the most valuable of the Czerny Studies, is edited by Max Vogrich, with a biographical sketch by Philip Hale. Mr. Hale calls Czerny the “Lope de la Vega of the pianoforte—his works number over 1000, and many of them embrace 50 or more pieces.” With the School of the Virtuoso [opus 365, Buonamici] and the Six Octave Studies consideration of this composer may cease for this Period. Certain it is that a Czerny technique puts a pianist in the saddle ready for a ride over the hilliest spots in modern piano music.

IF the teacher pins his trust to piano methods, we present for his edification the Theoretical and Practical Piano School of Lebert and Stark, in four parts—Elementary School: First degree. Exercises and Études: Second degree. Exercises and Études: Third degree. Thirty-three Artist-Études by Liszt and others: Part Fourth. These are all put forth in a new edition, published separately. To the value of the Lebert and Stark system many pupils now sound pianists can testify; though its tremendous thoroughness has sometimes been used as a critical weapon of offence against it. But to the student who does not believe in doing things by halves, this Stuttgart method remains a monument to its makers' synthetical powers. To master it is to master the piano.

**The Great
Trinity of
Teachers**

FOURTH PERIOD.

WITH how many periods do you propose to burden our memories? asks the patient reader. This

is the last, so far as this catalogue is concerned. It brings us to Cramer, Clementi, Moscheles and many others, and it touches the hem of Chopin. Von Bülow in his preface to the Cramer Studies makes seven periods complete the cycle of piano studies. But he accomplishes this by assigning to Henselt, Chopin, Liszt, Rubinstein and Alkan a separate place; whereas these composers with Schumann's symphonic studies and the more modern men should be grouped in a fifth Period—after Cramer and Clementi anything modern may be attacked. We therefore prefer our less complex system of five periods, four of which are under discussion in these pages—again reminding our readers that it may be four or forty-four if they so choose. The simpler the scheme, the simpler its realization. Select a few representative studies in each period and study them faithfully. That is the prime object of this exposition of names and studies.

BEFORE taking up Cramer we wish to touch upon the productions of a few specialists in technique, men who have isolated certain technical details and developed them to the highest degree. For example, there is the School of Arpeggios by the late Henri Falcke, a talented young Parisian pianist. No possible combination in this form has escaped the author's treatment. All the variants of the various arpeggios are set forth with absolute precision. It is quite complete. Then there is the culture of the left hand alone—Carl Czerny has written twenty-four Studies, opus 718, which are excellent for a beginning. These should be followed by Wilhelm Tappert's fifty studies. The well-known Wagnerian authority of Berlin has not disdained to make some fruitful figures for the unruly hand. In fact, he has written a *Scena* with the left hand as prima donna. Ernst Haberbier's *Études-Poésies*, we all know, were praised by von Bülow. These studies [opus 53] are a sort of extension of Heller's essays in the same vein. They are fresh in sentiment, often full of rare charm and are always individual. In melodic pattern Haberbier reveals the

The Specialists

Falcke

Haberbier

Études-
Poésies

influences of Mendelssohn, Schumann and Chopin, the former in particular. Several of these numbers are great favorites in European concert rooms. For example — has there been written any study (outside of the masterworks) so exquisite and *naïve* in sentiment as the Serenade, number five of this set? The technical problem, while it is kept well in view, is not allowed to obtrude itself. It lies in the bass-figure with the repeated note at the top of the arpeggio—the first is staccato—while the right hand sings the very tender melody, an evocation of a night in early Summer. And this is not the only interesting study. The Prelude is admirable, technically speaking; The Gondola rather suggests Mendelssohn; the Spring Song is Mendelssohn-like; Ill-Humor is a mood-picture; Fleeting Time, an excellent exercise conducive to light wrists; Unrest, another mood effect; Song of the Bard, difficult and good for cultivating a broad, sonorous tone; Toccata is a capital study for fleet fingers; and so on to the end of the list. Anxiety is as characteristic as anything of Moscheles or Henselt's. In E flat minor it is difficult and Henselt-like in figuration. We also find much to admire in the feeling of Fragment, the nineteenth in order. These studies are too little known by teachers and pupils. It demonstrated the usual foresight of Dr. von Bülow when he recommended Haberbier in his preface to the Cramer Études. His contributions to piano technics are not to be overlooked. There are the Preludes in all Major and Minor Keys, the better-known Modern Finger Gymnastics, and the two books of Daily Studies. These have divers purposes, the gymnastics being genuine virtuoso bits, bold and brilliant. The daily studies lead up to modern development in technics.

Rhythmical Problems

Germer

Dreyschock

WHEN the pupil exhibits marked rhythmical weakness, Heinrich Germer's Rhythmical Problems will remedy all troubles of this sort. This volume is unique. If scales are deficient, take Dreyschock's School of Scales, single and double notes, or the Herz Scales. Then there is Hasert's Modern

School of Velocity-playing, which does not belie its title; Kühner's School of Études, which is a compendium of studies in six volumes. This set begins at the lowest grade and goes about as far as Cramer. More catholic still is Alexander Lambert's Systematic Course of Studies, selected from the works of the great writers and arranged in progressive order. Reference has been made to these in several periods. This altogether admirable collection comprises the names of all the principal study composers from Biehl to Wolff, including many of the studies we have enumerated in Periods One, Two and Three. The course is *multum in parvo*. Its chief claim to consideration is its time-saving condensation. Buonamici has edited selections from Bertini's studies [opus 29, 32, 100 and 134], in one compact volume. It ranges from the easy grade to the Cramer technics. Between the Plaidy Technical Studies and Bruno Zwintscher's Technical Exercises it is difficult to make choice. The latter are fuller and more modern, and in several sections outstrip the former—notably in the divisions devoted to the treatment of the chord in all its changes. Zwintscher begins with elementary technics, and follows with exercises for touch, scales, chords, chords of the seventh, thirds, fourths, sixths, octaves, chromatic exercises and diminished seventh-chords and octaves.

WITH even more searching analysis has Isidor Philipp considered double notes. This volume is in three divisions—Exercises in Double Notes; Seven Studies in Double Notes by Alkan, Chopin, Cramer, Döhler, Kessler, Schumann and Seeling; and Passages in Double Notes selected from the works of the masters. The work should be on the piano of every student, every teacher, every virtuoso. In this latter section representative passages from Beethoven and Weber to Alkan, Liszt and Tschaiakowsky are levied upon. Never before has there been such an amazing army of double thirds and sixths marshalled between covers. You may read the whole world of *Doppelgriffen* at your breakfast table. It is

Hasert

Alexander
Lambert

Multum
in Parvo

Plaidy

Zwintscher

Isidor
Philipp

Double
Notes

**Chopin
in Daily
Harness**

even more remarkable than the compiler's Daily Studies, built on passages from Chopin's works. Philipp is a sort of Parisian Tausig. The same teacher's exercises for the independence of the fingers furnish the very best preparatory course for the Philipp School. They are modern and are recommended by Paderewski.

**Philipp:
School of
Octave-
playing**

THIS same inexhaustible master of the piano has just published a remarkable "School of Octave-playing," which merits more than mere passing mention. Of its three books, Part I contains rudimentary exercises; Part II, ten original studies by Alkan, Chopin, Czerny, Kessler, Kreutzer, Mathias, Mayer, de Méreaux, and Wolff; and Part III (in press), examples from very numerous masterworks. The studies in Part II are by no means confined to bare octaves; a free wrist-movement is better promoted by changing to other double-note forms, and we find, accordingly, long passages in thirds and sixths, with even occasional tenths. Such studies, perhaps alternating with some of Kullak's, furnish just that spice of variety for which many a pupil pines, and fully prepare him for the difficult excerpts from masterworks in Part III. From Beethoven down to the most modern writers, all styles of composition are here represented. Such a compendious text-book of octaves was never before issued.

**Von
Bülow's
Cramer**

THE Fifty Studies of J. B. Cramer, selected and fingered by von Bülow, form a volume that has become a household classic. To play it with finish is to be a finished pianist. Beethoven praised the Cramer studies, Chopin taught them. Not to know them is to miss the essence of piano playing in its more intimate and elegant moods. But we waste time in praising these thrice bepraised studies. The entire eighty-four studies are in four volumes. Let us look at Dr. Theodore Baker's translation of Theodor Kullak's School of Octave Playing, so perfect a school that the captious von Bülow, prince of pedagogues, has nothing but admiration to express in its behalf. It is in two sections, the Preliminary School and the Seven Studies.

**Dr. Baker's
Kullak**

To the first Dr. Baker has prefixed a biographical sketch of Kullak, a wonderful teacher and editor.

AFTER Cramer, what? Clementi's Gradus ad Parnassum, of course. You may select Carl Tausig's edition with its twenty-nine studies; or there is the complete collection, newly edited, arranged in progressive order, fingered, revised and annotated by Max Vogrich. This is the first graded edition of the hundred studies. It is fingered quite in accord with modern notions. Mr. Vogrich appositely remarks in his preface, "Let this stand as a symbol of the immortality of the Gradus ad Parnassum." If all that has gone before it in piano technics were but a preparation, it is not an exaggeration to assert that all that has followed is built upon its magnificent technical foundations. The Vogrich edition is recommended not alone because of its containing all the studies, but because of its modern fingering and its practical gradations of wrist-work.

IGNAZ MOSCHELES, while not a creative man of the first rank, compels respect for his devotion to his art. Nourished on the masters, his own amiable personality modifies their sternness, and, it must be confessed, attenuates their reflection in this good man's music. The Twenty-four Studies [opus 70] and the Characteristic Studies [opus 95] are in the répertoire of all pianists and rank high in the curriculum of the world's conservatories. The reason is a patent one—Moscheles, without possessing the imagination of Chopin or the brilliancy of Liszt, knew his instrument and wrote for it in accordance with his sober, elevated ideals. All these études should be reverently studied. They form an excellent technical transition to the compositions of Henselt, Rubinstein and Chopin, and, besides, are worthy of consideration on their own account. As a pupil of Moscheles and an upholder of the sound traditions of pianoforte writing, Max Vogrich is nevertheless a modern among moderns in his Six Études de Concert. With the exception of two they

**The
Trip to
Parnassus**

**Vogrich's
Clementi**

Moscheles

**Vogrich :
Études de
Concert**

are without titles; nevertheless, they are not lacking in characteristic qualities. Above all, they are brilliant and effective for concert performance; and how brilliant and effective Vogrich can be may be recalled by his Staccato Caprice, that dazzling bit of virtuosity. The first of the present set is a study of spreading patterns and showy *bravura*. It is really the prelude, the florid entrance to the collection. Number two, in B major, plays about a difficult octave figure, which is very trying to the flexor and extensor muscles. The *coda* is a chromatic whirlwind. "Cantique Orientale" is the next. It is a tremolo study and soon exhausts the endurance of the normal pianist. It is a melody full of oriental melancholy and languor, and very oriental in its persistency of rhythm and monotony of iteration—the true atmosphere of the East. It is bolder and more modern in its harmonies than Thalberg's Tremolo in his Concert Studies. The fourth is devoted to double thirds. It is pleasing and valuable. In E flat minor, number five is very tricky and offers good opportunities for the left hand. It is sombre in coloring throughout. The last study is a brilliant Scherzo in E minor. Some *unisono* passages contain technical difficulties of an advanced character. These studies are decidedly in the Liszt style.

C. L. Hanon:
Virtuosity

Neupert

Tausig

C. L. HANON'S *Virtuoso Pianist* is a work purely devoted to the acquisition of agility, independence, strength and suppleness of the wrist, like Plaidy and Zwintscher. At the close it contains an extended study in tremolo, not unlike Thalberg's. The Seventy-seven Exercises by Edmund Neupert tax the hand, wrist and arm to the utmost. These exercises somewhat resemble Tausig's in their audacious treatment of the hand. Tausig's *Daily Studies* still remain the apex of technical striving. A judicious use of these studies, after the hand has been thoroughly prepared, is highly advisable. If the Clementi technique is the normal, then the Tausig may be called the super-normal, built as it is on the experimentings and discoveries of Chopin, Schumann, Liszt and Tausig.

himself. This edition is the standard one, edited by Ehrlich, and contains three books.

WHAT the famous system is that turns out so many successful and brilliant Leschetizky pupils, is a question that is answered for the first time by a volume entitled "The Groundwork of the Leschetizky Method," issued, with his approval, by his assistant, Malwine Brée. The text, which is translated from the German by Dr. Th. Baker, is copiously illustrated by forty-seven illustrative cuts of Leschetizky's hand. It is lithe, nervous, remarkably well developed as to fingers and the interdigital folds. If the progressive teacher is curious to learn how Leschetizky attacks every finger, wrist and forearm problem, in this volume will be found pictures almost life-size showing the various positions; also the normal position when not about to play, which in Leschetizky's case is the slightly arched or vaulted hand. Nor is this all. Every manner of technique is carefully considered: styles of touch, pedal, fingering, melody playing, arpeggios, tempo, rhythm, and a section entitled: "Who should devote himself to the piano?" There are many and valuable hints, suggestions on touch, shading and dynamics. Theodor Leschetizky declares the book to be "the sole authorized publication of his method." This method, as might be expected, created much interest and discussion on its appearance in Europe.

"SCHOOL of Advanced Piano-Playing" is the title which Rafael Joseffy modestly gives to a unique volume of exercises and over which he has spent many years. Indeed, we may say without exaggeration that it was in the preparation of this work, and because of it, that Mr. Joseffy temporarily abandoned his career as a virtuoso. Knowing the Taubert system of technics as no one else, he nevertheless felt emboldened to work out the problems of study after his own method. The result now lies before the

**The
Leschetizky
Method**

**Joseffy's
School of
Advanced
Piano-
playing**

student. Published but a short time, it has evoked a chorus of admiring tribute from amateurs and professional pianists, and has been adopted in the curriculum of the Vienna Conservatory. The thing that astonishes is the absolute freshness of mind which Mr. Joseffy brings to bear upon the simplest exercise. There is nothing cut and dried. All conventionality is abandoned, while the normal line of hand development is never deviated from. In the twenty-four divisions, beginning with five-finger exercises and ending with rhythmical studies, there is not one section that can be omitted, so closely woven is the technical web. Old familiar material is taken up and considered from a novel view-point—economy, economy of physical force, of mental force. Nothing is included that is unnecessary to the scheme—conservation of energy. By a system of accentuation and rhythms Mr. Joseffy gets an immense amount of work from the fingers in a short time. We emphasize this point of time and labor-saving. It is important. No one detests incessant finger drill more than this virtuoso; but he knows that it is necessary, so he proceeds to solve the question after his own fashion. We do not hesitate to pronounce the section devoted to rhythmic studies the most exhaustive and original ever conceived. Take the top of page 123, for instance; after playing the line *B* there are no problems in rhythm from which the fingers need refrain. Without going into detail, attention may be called to the double-note exercises, extraordinary in their securing of satisfactory results where hitherto months were needed to attain such precision and power and flexibility. Every department of *technique* is invaded by the penetrating intelligence of this master. His few lines of each figuration are little gems of harmony. In the rhythmic studies he also poses varied technical problems withal, keeps the brain intent, the ear satisfied. There are in C sharp minor and G sharp minor, to instance a few cases, bits of music, fragments of pure melody. Throughout the author pursues this plan of appealing to brain and the sense of euphony, as well as employing the fingers in intricate

polyphony. All styles of touch are illustrated ; repetition of notes considered ; slides, skips, embellishments, stretches, exercises in "piano" and "pianissimo" ; scales in single and double notes, thirds, sixths, octaves and chromatic combinations ; chords, octave interlacements and special studies for the thumb. There has never been such a complete and novel system of piano technics as this School of Advanced Piano-Playing by a great piano virtuoso, Rafael Joseffy.

YEARS of tutelage under the great Carl Tausig, as well as his own vast experience as pedagogue and virtuoso, have shown to Rafael Joseffy the value of the *variant* in the study of études. Ceaselessly experimenting, he has subjected nearly all of the classical studies to the most careful scrutiny. The result of some of his efforts in this field are now placed before the piano-playing world in a volume of well-known études, edited for the use of pupil and teacher. Mr. Joseffy begins with the familiar Moscheles study in C from the first book of opus 70. Essentially a right-hand exercise, he has transformed it into a euphonious piece for two hands, the first figure starting in with the left hand a sixth below. The entire étude, without losing its Moscheles-like character, is nevertheless transformed. And it is also of more value, technically speaking. Paul de Schlözer's concert study in A flat is also subjected to the same sort of treatment. Adolph Henselt's study in B flat minor [opus 2, No. 12] contains some interesting and valuable *variants*; while we must praise without reserve the new technical light in which Mr. Joseffy has placed the D flat study of Chopin, the famous and difficult one [opus 25, No. 8]. This is eminently a practice edition, and makes smooth the knotty points of the work. Chopin's seldom heard A flat study [opus 10, No. 10], with its wealth of rhythmic detail, affords the editor ample opportunity to exercise his gift for useful variation. The same may be said of the G flat study on the black keys [opus 10, No. 5].

Joseffy's
Edition of
Some
Classical
Studies

BUT the crowning quality of the collection is the editing of the two celebrated Toccatas—Czerny's and Schumann's. It is easy to make the assertion that two such editions have never been excelled or even approached. For the first time these admirable studies in double notes—in which the pedagogic and poetic souls of Czerny and Schumann respectively are reflected as in a mirror—are given the consideration they deserve. Mr. Joseffy has technical imagination. He treats Czerny unlike Schumann—read that passage in contrary motion in double sixths on page 8 of the Czerny Toccata; and then see how completely the technical spirit of Schumann is grasped in the emendations on pages 17 and 21 of his Toccata. These Toccatas are masterpieces of editorial comment. No pianist, no student, should confess to not having studied them, played them.

Bach

**Busoni's
Editions**

AND to end this little study of piano studies, there is no better way than with the name of Johann Sebastian Bach. Von Bülow long ago pointed out that the proper way to study Bach was by Bach himself. Ferruccio Busoni, the greatest living Bach scholar and authority on his piano music, has spent years in unravelling the secret of the mighty sphinx of Eisenach. Many are the names of those who have prepared the Well-tempered Clavichord, the Inventions, Partitas, Suites and miscellaneous works for the student and virtuoso, from Czerny and Kroll to Liszt, von Bülow and Tausig. But it has remained for Busoni to make an edition *definitive* of the Inventions and the Well-tempered Clavichord, an edition that for reverent erudition, sympathetic interpretation and practical musicianship has no equal. What Tausig did for Clementi, von Bülow for Cramer, is child's play compared to the gigantic task set for himself by Busoni. The Forty-eight Preludes and Fugues have been revised, annotated and provided with parallel examples and suggestions for the study of modern piano technique. The very soul of Bach is laid bare, and all

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ON this note of Bach we close. Of the editing, printing, binding, paper and general appearance of all the studies mentioned we may remark without undue self-appreciation that they are on the accustomed high plane of artistic excellence which has always characterized our publications.

G. SCHIRMER.

A
Coda

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Krause, A., Op. 5. Ten Studies. 2 Books, each	I 25
Kühner, C., The School of Études. Books III and IV (<i>Library 483/484</i>), each	75
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— Op. 10, No. 10. Étude, A♭	
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Czerny, C., Op. 92. Toccata	
Henselt, A., Op. 2, No. 12. Étude, B♭m.	
Moscheles, I., Op. 70, No. 1. Étude caract.	
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Rubinstein, A. , Op. 23. Six Studies. (<i>Library 801</i>)	1 50

D. Special Studies

N.B.—Several of the following classifications are supplemented by a list of *single studies*, selected from works which are not entirely devoted to the respective subject. These studies are not published in separate form.

The numbers quoted in connection with Clementi's *Gradus ad Parnassum* and Cramer's *Études* refer to the respective editions published in *Schirmer's Library*.

EXERCISES FOR TOUCH

Concone, J. , Op. 30. Twenty Studies on the Singing Touch (Oesterle). (<i>Library 140</i>)	50
Czerny, C. , Op. 335. School of the Legato and Staccato. 50 Exercises (Buonamici). Complete. (<i>Library 150</i>)	75
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Döring, C. H. , Op. 8. Twenty-five Easy and Progressive Studies. 3 Books, each	1 00
*Kullak, A. , The Art of the Touch net	4 00
Neupert, E. , Seventy-seven Exercises for Practising the various Hand Movements and Modes of Touch	1 50
Plaiddy, L. , Technical Studies (Klauser). Part I	1 00
Zwintscher, B. , Technical Exercises. Part I. Exercises for Touch	75

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Chopin, Op. 2. Nos. 4, 12.
— Op. 25. No. 4.
Clementi, Gradus. No. 28.
Cramer, Études. Nos. 39, 66, 80, 82.
Czerny, Op. 365. Nos. 43, 44.
Heller, Op. 16. Nos. 9, 11.
— Op. 45. Nos. 15, 20, 23, 25.
— Op. 46. Nos. 7, 24.
— Op. 47. Nos. 4, 5, 10, 18, 22, 25.

Henselt, Op. 2. Nos. 5, 9.
Joseffy, School of Advanced Piano-playing. No. 76.
Moscheles, Op. 70. No. 2.
— Op. 95. Bacchanal.
Schmidt, Op. 16. No. 11.

REPETITION OF THE SAME NOTE

Bertini, Op. 175. No. 5.
— Op. 176. No. 24.
Chopin, Op. 10. No. 7.
Clementi, Gradus. Nos. 1, 3, 14, 60, 76.
Cramer, Études. Nos. 52, 55, 70.
Czerny, Op. 365. No. 27.
— Op. 740. No. 32.
Duvernoy, Op. 120. No. 12.
Heller, Op. 45. Nos. 11, 14.
— Op. 46. Nos. 3, 7, 23.
— Op. 47. No. 12.
Henselt, Op. 2. No. 9.
Joseffy, School of Advanced Piano-playing. Nos. 10, 11.
Loeschhorn, Op. 66. No. 14.
Moscheles, Op. 70. Nos. 19, 22.
Schmidt, Op. 16. No. 7.
— Op. 114. Nos. 23, 24.

CHROMATIC EXERCISES

Chopin, Op. 10. Nos. 2, 3, 4, 12.
— Op. 25. Nos. 7, 8.
Czerny, Op. 365. No. 13.
— Op. 299. Nos. 13, 15.
Duvernoy, Op. 120. Nos. 10, 12.
Heller, Op. 16. No. 13.
— Op. 46. No. 12.
— Op. 47. No. 25.
Joseffy, School of Advanced Piano-playing. No. 9.
Loeschhorn, Op. 66. No. 25.
Moscheles, Op. 70. Nos. 3, 23.
— Op. 95. No. 1.
Schumann, Op. 3. No. 1.
Zwintscher, Chromatic Exercises.
Czerny, Op. 740. No. 29.
Henselt, Op. 2. No. 8.

PIANO SOLO PIECES

Grade 1. (Very Easy)

Letters following titles indicate the keys of pieces, m standing for minor

Armand, J. O., Op. 10. Forty Pieces for Beginners 75

Biedermann, A. J., Very Easy Compositions : each 25

- No. 1. A Friendly Talk. C
- " 2. Spring Flowers. C
- " 3. Valse favorite. C
- " 4. The Little Musician. C
- " 5. Sunrise. C
- " 6. Minuet. F
- " 7. May Morning. G
- " 8. Andantino grazioso. F
- " 9. A Rose-bud F
- " 10. Song of the Alps. D

The object of these compositions is to entertain and instruct. The rhythm is well marked, and often quite a study by itself, but not too difficult; the melody is flowing and natural, and should teach the young aspirant to obtain a good singing tone.

Gurlitt, C., Op. 101. Albumleaves for the Young : each 25

- No. 1. March. D
- " 3. Serene Morning. G
- " 4. Northern Strains. Am.
- " 5. By the Spring. A
- " 10. Song without Words. G

Hackh, O., Op. 230. Six Easy Pieces : each 25

- No. 1. Zephyr, Waltz. F
- " 2. The Tin Soldier, March.
- " 3. Message of the Flower, Melody. G
- " 4. On the Meadow, Danse rustique. C
- " 5. On the Sea, Barcarole. Am.
- " 6. Rose d'Été, Mazurka. A

The composer has caught the true spirit of these "Scenes of Childhood," and has wrought a series of charming pictures, bright in color and wholesome in tone, and so happily illustrating the subjects proposed by their respective titles, that they will assuredly promote zeal and zest for study.

Lichner, H., Little Leaves and Little Flowers. A Set of Easy Pieces 75

— Twelve Characteristic Pieces : each 25

- No. 1. Entreaty. C
- " 2. Contemplation. C
- " 3. Longing. C
- " 4. After School. G

Rohde, E., Stray Leaves. Twelve Easy Melodious Pieces : each 25

- No. 1. Think of Me. C
- " 2. Soldier's Song. C
- " 3. Before Mozart's Portrait. C

PIANO SOLO PIECES. Grade 1. (Very Easy)—(Continued.)

- No. 4. Good Night. G
 " 5. Marionettes. F
 " 6. First Violets. F

The same (1-6) in 1 Book

1 00

The making of the above "Stray Leaves" reveals the hand of an experienced teacher, who has made the teaching of children a special study. In these little musical portraits, which are "gems" of their kind, the aims of both teacher and pupil are carefully considered. (For balance of set see "Second Grade.")

Schmoll, A., Op. 50. Twenty-five Melodious Pieces: each 25

- No. 1. Rose. Mazurka. C
 " 2. Matilda. Schottische. C
 " 3. Lily. Polka. C
 " 4. Emma. Waltz. C
 " 5. The Little Postilion. Galop. C
 " 6. Song of the Miller Maid. C

One of the best sets of teaching material, covering the ordinary dance-tune, the simple melody, the short character sketch, scenes descriptive of nature, etc. While written in the main for purposes of instruction, each piece nevertheless possesses an individual charm, which makes it equally desirable as a recreation. (For balance of set see "Second Grade.")

Smith, Hannah, Op. 8. Five-note Pieces. Twelve Little Melodies within the Compass of Five Consecutive Notes in Either Hand: each 25

- No. 1. Cradle Song. G
 " 2. The Brook. C
 " 3. Hunting Song. D
 " 4. The Merry-go-round. G
 " 5. Columbine Waltz. C
 " 6. Melody. C
 " 7. Cadets' March. D
 " 8. Slumber Song. C
 " 9. A Frolic. C
 " 10. Pansy Gavotte. C
 " 11. Sunday Morning. B \flat
 " 12. Catch me. C

These tiny pieces, adapted for the veriest beginners, are written with great skill to meet the requirements of such little players; to interest and delight them and cultivate their taste and fancy, while offering only such difficulties as can be easily overcome. They are in line with the best and most modern principles of teaching.

Spindler, F., Trumpeter's Serenade. C 25

Streabbog, L., The Restless. Galop. C 35

Swift, N. E., Twelve Children's Pieces: each 25

- No. 1. Mistress Mary, Quite Contrary. A \flat
 " 2. In the Bazaar. Am.
 " 3. Jack-in-the-box. C
 " 4. The North Wind Doth Blow. Am.
 " 5. The Grasshopper. C

PIANO SOLO PIECES. Grade 1. (Very Easy)—(Continued.)

- No. 6. The Bogie Man. Gm.
- " 7. Down by the Frog Pond. F
- " 8. The Old Clock. C
- " 9. The Japanese Doll. E \flat
- " 10. Ding Dong Bell. C
- " 11. The Owl. E
- " 12. Little Bo-Peep. F

A round dozen of pretty sketchlets occupying a page apiece; just the thing for "first pieces" for beginners, after the initial difficulties of technique have been mastered. They are really characteristic pieces.

Watson, Mabel M., Little Two-voice Songs and Dances for Young Pianists: net 75

A charming collection, full of imagination and hints for the musical fancy of the little people. Several of the pieces have little verses prefixed, to suggest the musical picture.

Webb, Fr., Op. 82. Miniature Dances: each 40

- No. 1. Waltz. C
- " 2. Polka. G
- " 3. Mazurka. C
- " 4. Schottische. F
- " 5. Galop. C
- " 6. March. C

Six sprightly, very easy little pieces in dance-form, excellent "recreations" for pupils just beyond "the rudiments;" especially recommended for their rhythmical swing and precision, which can hardly fail of beneficial effect on even the most laggard of small fingers.

— Op. 87. The Puppet-Show. Six Easy Dances: each 25

- No. 1. Waltz. F
- " 2. Schottische. C
- " 3. Galop. G
- " 4. Polka-Mazurka. F
- " 5. Polka. C
- " 6. Military March. G

Six more charming little pieces, embracing the different styles and forms of the dance, which are so essential to the proper cultivation of the sense of rhythm. Their refined musical quality assures them a place in the hands of every conscientious teacher, and a grateful welcome in the hearts of all students.

— Op. 88. Six Characteristic Little Pieces:

- No. 1. Minuet. C 40
- " 2. The Mill. D 40
- " 3. Song of the Boatman. Am. 40
- " 4. Evening Song. B \flat 25
- " 5. The Cavalry Charge. C 40
- " 6. Gaiety. C 40

Abounding in variety of mood, style and rhythm, exceedingly melodious and instructive, and particularly expressive of the character which the title of each number indicates. The essential musical quality of these pieces recommends their use for the cultivation of musical taste, and their diversified character discloses, in a primitive way, the possibilities in the expression of musical thought.

Piano Solo Pieces—Grade 1-2

Baumfelder, F., Op. 208, No. 5. Peasant Dance. G 35

Biedermann, A. J., Little Impromptus :

Op. 85. The Cossack. C 25

Op. 86. Felicità. F 40

— Op. 91. Twelve Nursery Songs : each 25

No. 1. Lavender's Blue. G

" 2. The Old Man in Leather. G

" 3. Ye Frog and ye Crow. C

" 4. Ding, dong, Bell. G

" 5. Who liveth so merry. G

" 6. The Northwind and the Robin. B \flat

" 7. When the snow is on the ground. F

" 8. Now, O now, I needs must part. G

" 9. I love little Pussy. C

" 10. The Little Cock-Sparrow. E \flat

" 11. Sir Simon de Montefort. E \flat

" 12. Lullaby. B \flat .

These nursery songs are familiar tunes that have found their way to the hearts of many a generation of young folk. In their new dress they have an added charm which will render the learner's task easier.

Ellmenreich, A., Op. 14, No. 4. Spinning Song. F 25

Engel, S. C., Op. 31. The Children's Festival. Eight Easy Pieces :

No. 1. Spanish Dance. D each 30

" 2. Topical Song and Dance. Am.

" 3. The Juggler. D

" 4. Polonaise. D

" 5. Valse allemande. G

" 6. Rope-skipping. C

" 7. Hungarian Dance. F

" 8. March to Supper. A

A series of two-page pieces in well marked and much-varied dance-rhythms, and with easy changes in the harmony. They form a very appropriate sequel to any set of "easiest pieces," and should prove an efficient aid in awakening and confirming the sense of rhythm.

Gurlitt, C., Op. 62, No. 4. Supplication. A 20

— Op. 101. Albumleaves for the Young :

No. 2. Morning Prayer. C 25

" 6. Slumber Song. D 25

" 7. Lament. F \sharp m. 25

" 8. The Fair. C 35

" 9. Turkish March. E 25

" 11. Waltz. C 35

" 17. Free Fancies. C 25

These pieces are so well and so favorably known as to make it unnecessary to dwell upon their merits. Suffice it to call attention to the superiority of the present edition, which excels every other in the market.

— Op. 140, No. 7. Festive Dance, F 20

PIANO SOLO PIECES. Grade 1-2—(Continued.)

Klein, B. C., Twelve Pieces for Little Hands :

No. 1.	Child's Dream.	F	25
" 2.	Skating.	G	35
" 3.	Sans Souci (à la Gavotte).	F	25
" 4.	Tyrolian Serenade.	C	25
" 5.	Hungaria.	Dm.	35
" 6.	The Little Beggar.	Am.	25
" 7.	Morning Walk.	F	25
" 8.	The Little Coquette.	G	25
" 9.	Far from Home.	F	25
" 10.	Greeting from Spain.	C	35
" 11.	The Ballet Dancer.	F	25
" 12.	Good-bye.	D	35

From a didactic point of view, nothing better in this grade can be found. The pieces are neither too easy nor too difficult; they possess sufficient variety in style, character and technique, and an artistic value on a par with the best instructive literature for the piano. A charming individuality distinguishes each piece. Each number possesses the element of popularity, which tends to lighten the pupil's labor.

Lichner, H., Mosaics. Six Melodious Dances, each

25

No. 1.	Polonaise.	G
" 2.	Waltz.	C
" 3.	Polka.	C
" 4.	Galop.	G
" 5.	Polka-Mazurka.	F
" 6.	Mazurka.	Am.

Complete

1 00

Six dainty little dance-tunes, ranging between the first and second degrees of difficulty. They form a welcome change after the use of exercises and music of a more serious character.

— Twelve Characteristic Pieces :

each 25

No. 5.	To the Playground.	G
" 6.	Solitude.	G
" 7.	Elegy.	F
" 8.	Scherzo.	F
" 9.	Polonaise.	F

Melodious in invention, graceful in construction, and instructive in purpose. Suitable alike for talented and indifferent pupils. (For balance of set see "Second Grade.")

Meister, W., Leaves and Flowers. Twenty Short Pieces without Octaves :

No. 1.	Sunday Morning.	C	25
" 2.	Morning Study.	D	25
" 3.	Little Russian Song.	} Am.	25
" 4.	Great Expectations.		
" 5.	Tin Soldiers' March.	C	35
" 6.	Blind Man's Buff.	F	25

For the cultivation of free melody-playing, rhythmical independence and musical taste, no better teaching pieces could be found. As delightful instructive music, these pieces may be classed with Schumann's "Album for Youth," or Kullak's "Scenes from Childhood." They have, in fact, the advantage of offering fewer technical difficulties, while aiming at the same results. (For balance of set see "Second Grade.")

Oesten, Th., Op. 65, No. 1. The Hand-organ Man Plays. G 35

Orth, L. E., Op. 15. One Dozen and Three Pieces for Young Pianists:

No. 1.	Nimble Fingers.	C	25
" 2.	Jack Straws.	F	25
" 3.	A la Valse.	G	40
" 4.	Summer Time.	C	40
" 5.	Moonlight Dance.	F	40
" 6.	I'm Not Afraid.	F	25
" 7.	Recess.	C	40
" 8.	Tiddledywinks.	G	25
" 9.	Shake Hands.	G	25
" 10.	Four-leaved Clovers.	E \flat	25
" 11.	Hop! skip! and jump!	F	25
" 12.	Hunt the Slipper.	G	25
" 13.	Dance With Me.	G	25
" 14.	Viola Polkett.	G	40
" 15.	On Tip Toe.	B \flat	40

Melodious little pieces for beginners, of just the sort that teachers like to find. They are fitted out with attractive titles—quite in the Schumann manner. All are carefully fingered.

— Op. 16. Five Little Sketches:			
No. 1.	Brownies' Revel.	G	25
" 2.	Wild Flowers.	G	40
" 3.	Sleepy Time.	G	25
" 4.	Étude for the Fourth and Fifth Fingers.	G	40
" 5.	Moto frolico.	G	25

In much the same style as the preceding.

— Op. 21. Ten Little Fingers. A Set of Easy Pieces without Octaves:			
No. 1.	Sunny Morning.	D	35
" 2.	Little Maiden.	F	25
" 3.	Mary's Lamb.	A	35
" 4.	On the Mossy Bank.	E \flat	35
" 5.	Over the Hill.	D	50
" 6.	Honey Bee.	A \sharp	35
" 7.	Merry Blue Eyes.	G	50
" 8.	Jack-a-Dandy.	G	35
" 9.	Roll Call.	B \flat	35
" 10.	Melody Waltz.	F	50

These ten merry little pieces are perhaps a shade beyond the most elementary stage. They are easy and offer no difficulties that careful preliminary training will not readily overcome; yet each piece has point and charm of melody and a picturesqueness that will interest the pupil and incite his ambition to study. They are all very carefully and fully fingered.

— Op. 22. Twelve Étude Pieces:			
No. 1.	Little Waves.	C	35
" 2.	At the Farm.	F	35

Reinecke, C., Op. 161, No. 5. Dancing under the Linden-tree. A 20

Rohde, E., Stray Leaves. Twelve Easy Melodious Pieces :		
No. 7. Homesickness. F		25
" 8. Butterfly. G		25
" 9. Little Birdie is Dead. F		25
Scharwenka, X., Op. 62, No. 7. Song without Words. G		25
Schmoll, A., Op. 50. Twenty-five Melodious Pieces :	each	25
No. 7. Childish Tenderness. C		
" 8. The Hunter's Horn. C		
" 9. Scherzetto. C		
" 10. Return of the Gondolier. C		
" 11. The Light Cavalry. C		
" 12. Remembrance. Song without Words. B \flat		
Schumann, R., Op. 68. Album for the Young (Vogrich) :	each	20
No. 1. Melody. C		
" 2. Soldiers' March. G		
" 3. Ditty. C		
" 4. Choral. G		
" 5. Bagatelle. C		
Smith, Hannah, Op. 7. Little Tunes for Little Hands. 12 Pieces without Octaves :		
Gypsy Dance. Am.		35
Playtime. C		25
Spanish Dance. F		35
Tin Soldiers' Parade. F		35
Streabbog, L., Bell Rondo. G		35
Swift, N. E., Op. 10. Six Characteristic Little Pieces for Beginners :	each	25
No. 1. The Brook that ran into the Sea. C		
" 2. The Donkey Ride. D		
" 3. The Minuet. C		
" 4. Tea-kettle Song. G		
" 5. The Little Shadow Folk. C		
" 6. The Land of Nod. F		

Six little melodic gems, set in the neatest possible framing of harmonic figurations, these short figures being quite equally divided between the two hands, and excellently adapted for developing the true "balance of power" between these pianistic members.

Webb, F. R., Op. 89. Fruits and Flowers. Eight Little Pieces :		
No. 1. Two-step March. C		40
" 2. Polka. B \flat		30
" 3. Valse petite. F		30
" 4. Melody. B \flat		30
" 5. Gavotte. G		30
" 6. Polka-Mazurka. C		30
" 7. Barcarole. Em.		40
" 8. Polonaise. C		40

These eight little pieces are written with great skill to meet the requirements of little players. They are in line with the best modern principles of pedagogy.

Wilm, N. von, Op. 81, No. 1. Zum Anfang (To begin with). C		20
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Piano Solo Pieces—Grade 2

Baumfelder, F., Op. 49. Rondo mignon	35
—— Good Humour	35
Beringer, O., A Village Holiday	35
Biedermann, A. J., Little Impromptus :	
Op. 83. Melody	25
Op. 84. Hunting Scene	25
Op. 86. Slumber Song	40
Duvernoy, J. B., Op. 255, No. 1. La Babillarde (The Gossip)	35
—— Op. 255, No. 3. On the Sea. Barcarolle	25
—— Op. 272, No. 1. Bluettes. Waltz	35
—— Op. 272, No. 2. Barcarolle	35
Gade, N. W., Christmas Bells	25
—— The Christmas Tree. Entrance March	25
Gael, H. van, Poppies. Six Easy Pieces :	each 50
Op. 86. In Venice.	
Op. 87. Rope Dance.	
Op. 88. At the Fountain.	
Op. 89. Waltz-Lullaby.	
Op. 90. The Little Trumpeter.	
Op. 91. Minuet.	
Poppies! These pieces are not at all somnolent in character, but have a soothing, nerve-resting swing of rhythm and melody which is precisely what so many nervous little folk need to get good steady rhythm into their fingers.	
Grünberger, L., La Galté	25
Gurlitt, C., Op. 62, No. 6. The Posthorn	25
—— Op. 62, No. 10. The Chase	25
—— Op. 62, No. 11. Valse, Ah	35
—— Op. 101. Albumleaves for the Young :	
No. 12. The Little Wanderer	35
" 13. Grandfather's Birthday	25
" 14. Valse noble	25
" 15. Loss	25
" 18. Sunday	25
" 19. Hunting Song	35
" 20. Salto mortale	35
—— Op. 112, No. 3. Rustic Revels	35
—— Op. 112, No. 8. Tarantella, Am.	35
Handrock, J., Op. 58, No. 1. Scherzino	50
Haydn, J., Minuetto giocoso	35
Huss, H. H., A Summer Sketch Book. Six Pieces for Young Players :	each 40
No. 1. A May Morning.	
" 2. An Evening Song.	
" 4. Alla Zingara. Gipsy Dance.	
" 5. A Summer Sunset.	
Krug, D., Op. 110, No. 7. Rondo on a Tyrolian Air	35

PIANO SOLO PIECES. Grade 2—(Continued.)

Kullak, Th., Kinderleben (Scenes from Childhood):

Book 1. Op. 62. Complete	I 25
No. 1. Once upon a Time }	25
" 2. The Clock }	
" 3. Sunday Morning }	25
" 4. On the Playground }	
" 5. Little Cradle Song }	25
" 6. Dance on the Lawn }	25
" 7. Barcarole }	25
" 8. Grand Parade }	
" 9. The Birdie's Death }	25
" 10. The Mill at the Brook }	25
" 11. Skating }	25
" 12. Evening Bell }	25

A collection famous in all countries. It has stood the test of years, and has delighted and benefited hundreds of thousands. Special attention is invited to the present edition, which is carefully fingered, phrased and edited by Karl Klauser, and presents a general neat appearance that makes it enjoyable even to the eye.

Lange, G., Op. 139, No. 9. From Olden Times	25
— Cheerfulness	35
— Heather-rose	35
— The Little Wanderer	35
— The Wanderer's Return	35

Lichner, H., Gipsy Dance	35
— Twelve Characteristic Pieces :	
No. 10. Rondo	25
" 11. Italian Romance	25
" 12. Aria	25

Mayer, C., Op. 121, No. 2. Tarantella	35
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Meister, W., Leaves and Flowers. Twenty Short Pieces without Octaves :

No. 7. Promenade	25
" 8. Friendship	25
" 9. Morning Prayer	
" 10. A Letter from Poland }	25
" 11. Forget me not	25
" 12. Challenge	25
" 13. Conversation	35
" 14. Boating Party	25
" 15. Italian Gondolier Song	25
" 16. New Fashions	25
" 17. Jack the Giant-killer	25
" 18. Pussy's Love Song	25
" 19. The Organ Grinder	25
" 20. Good Night	25

For the cultivation of free melody-playing, rhythmical independence and musical taste, no better pieces could be found. As delightful instructive music, these pieces may be classed with Schumann's "Album for the Young," or Kullak's "Scenes from Childhood." They have, in fact, the advantage of offering fewer technical difficulties while aiming at the same results.

Oesten, Th., Op. 65, No. 6. The Sleighride	35
— Op. 202. No. 4. Dollie's Dream	35

PIANO SOLO PIECES. Grade 2—(Continued.)

Reinecke, C., Op. 77. Home Music. Eighteen Easy Pieces :	
No. 1. Grandmother's Story	20
" 2. The Secret	20
" 3. From the Olden Time	20
" 14. Peasants' March	25
" 17. Hunting Song	25
—— Cavatine	25
Reinhold, H., Op. 39, No. 1. The March of Fingall's Men	25
—— Op. 39, No. 4. Waltz	25
Rohde, E., Stray Leaves. Twelve Easy Melodious Pieces :	
No. 10. Scherzo	25
" 11. Serenade	25
" 12. Tyrolienne	25
Schmoll, H., Op. 50. Twenty-five Melodious Pieces :	each 25
No. 13. Farandole.	
" 14. The Mocking Echo.	
" 15. The Shepherd's Repose, Idyl.	
" 16. March of the Recruits.	
" 17. Spring Thoughts.	
" 18. The Bird's Nest.	
" 19. Saltarello.	
" 20. Village Festival.	
" 21. Prayer.	
" 22. Pastorale.	
" 23. Polonaise.	
" 24. Cymbals and Castagnettes.	
" 25. Kathinka, Varsoviana.	
<p>One of the very best sets of teaching material, covering the ordinary dance-tune, the simple melody, the short character-sketch, scenes descriptive of nature, etc. While written in the main for the purposes of instruction, each piece nevertheless possesses an individual charm which makes it equally desirable as a recreation.</p>	
Schumann, R., Op. 68. Album for the Young (Vogrich) :	each 20
No. 6. The Poor Orphan.	
" 7. Hunting Song.	
" 8. The Wild Horseman.	
" 10. The Merry Farmer.	
" 11. Sicilienne.	
" 18. The Reaper's Song.	
" 24. Harvest Song.	
Smith, Hannah, Op. 7. Little Tunes for Little Hands. Twelve Pieces without Octaves :	
The Ballet Dancer	25
A Cloudy Morning	25
In the Woods	35
Morning Hymn	25
Sailor's Song	35
Tyrolean	25

These pieces are of very simple character, but pleasing and melodious, and with a certain picturesque charm that removes them far from the commonplace and that will be sure to find a place in the hearts of young players. Various technical problems in their most elementary form are suggested in a way that will stimulate ambition to overcome them.

PIANO SOLO PIECES. Grade 2—(Continued.)

Spindler, F., Op. 44. May Bells. Songs without Words.		
2 Books	each	50
— Op. 93. Sylphs. Easy Dances :		
No. 1. Polonaise		25
" 2. Tyrolienne		25
" 3. Fairy Polka		25
" 4. Mazurka		25
" 5. Waltz		20
" 6. Galop		20
Very melodious little dances, composed for use in teaching ; of a good style and character, so that they may be used with talented pupils as well as backward ones. Splendid recreation after more serious study.		
Stiehl, H., Op. 64. Gay Pictures. Ten Easy Pieces :	each	25
No. 1. Catch Me !		
" 2. Come Along to the Dance.		
" 3. In Springtime.		
" 4. Untiring Search.		
" 5. Graziosa.		
" 6. Marching on Merrily.		
" 7. Fisherman's Song.		
" 8. German Dance.		
" 9. Folk-song.		
" 10. Romance.		
Complete in 1 Book		I 00
Ten melodious characteristic pieces, full of intelligence, life, cheerfulness and skilful workmanship; admirably suited for teaching purposes, and presenting a rich variety of technique, rhythm, form and mood.		
Streabbog, L., Fantasy on Gounod's Faust		50
— Maiden of Tyrol. (Tyrolese Waltz)		35
Tschaikowsky, P., Op. 39, No. 22. Song of the Lark. G		25
— Scenes of Youth. Polka		25
Wilm, N. von, Op. 81, No. 10. Gavotte. D		20
— Op. 81, No. 13. Cradle Song		20

Piano Solo Pieces—Grade 2-3

Bachmann, G., Cinq petits Morceaux :		
No. 1. La Napolitaine. (Tarentelle)		40
" 2. Petite Rêverie		25
" 3. Scherzetto		50
" 4. Petite Sérénade		25
" 5. Polka-Ballet		40
Coming from the hand of one of the most successful of modern French writers, these pieces possess the elements, so characteristic of the French school, of grace, vivacity and irresistible buoyancy. But their special merit lies in the fact that they are kept altogether within that peculiar and important "intermediate" degree of difficulty, for which there is such a scarcity of good music written.		
Beethoven, L. v., Minuet from Sonata, Op. 49, No. 2		35

PIANO SOLO PIECES. Grade 2-3—(Continued.)

Gade, N. W., Boys' Merry-go-round	25
— Dance of the Little Girls	25
Giese, Th., Op. 160, No. 6. March	35
— Gaité de Cœur (Cheerful Heart)	35
Goldner, W., Gavotte mignonne	35
Gurlitt, C., Op. 101. Albumleaves for the Young :	
No. 16. Scherzo	50
Heller, S., L'Avalanche	25
— Bluettes No. 2. G	25
— Cradle Song	25
— Curious Story	25
— Lullaby	25
— Petite Tarentelle. Em.	25
Huss, H. H., A Summer Sketch Book. Six Pieces for Young Players :	
No. 3. Valse petite	75
" 6. Alla Tarantella	75
Jadassohn, S., Spring Flowers. Eight Instructive Pieces :	
No. 1. Prelude	35
" 2. Song without Words	25
" 3. Children's Round	35
" 4. Supplication	25
" 5. Scherzo	35
" 6. Elegy	25
" 7. A Tale	25
" 8. Out in the Fields	35
Of a refined musical character, and written by one of the fore- most pedagogues of modern times, no other proof is needed of their adaptability and usefulness for teaching purposes. They are models of style, grace and form.	
Jungmann, A., Will-o'-the-Wisp. Capriccietto	35
Klein, B. C., Eight Little Songs without Words :	each 40
No. 1. You and I. (Love Song.)	
" 2. Congratulation.	
" 3. Spinning Wheel.	
" 4. Gipsy Song.	
" 5. Little Serenade.	
" 6. Evening Song.	
" 7. First Loss.	
" 8. Meditation.	
Little studies in the form of pieces; they may be given to pupils who hate "studies" and continually wish for "pieces." They are of a most excellent character, and tend to exercise technical skill as well as to cultivate the taste of the pupil.	
Kullak, Th., Kinderleben (Scenes from Childhood) :	
Book 2. Op. 81. Complete	I 25
No. 1. Child's Prayer }	
" 2. The Little Wanderer }	25
" 3. Grandmother Tells, etc. }	
" 4. Opening of the Children's Party }	25
" 5. Loving Soul and Pure Heart }	
" 6. The Race }	25

PIANO SOLO PIECES. Grade 2-3—(Continued.)

No. 7.	The Angel in the Dream	25
" 8.	The Nightingale	25
" 9.	Spinning Song	25
" 10.	The Ghost in the Chimney	25
" 11.	The Little Hunters	25
" 12.	The Little Rope Dancers	25

A collection famous in all countries. It has stood the test of years, and has delighted and benefited hundreds of thousands. Special attention is invited to the present edition, which is carefully fingered, phrased and edited by Karl Klauser, and presents a general neat appearance that makes it enjoyable even to the eye.

Lichner, H., Op. 79.	Fleur et Fleurette. Two Pieces	each	50
Liebling, M.,	Three Tone-pictures :		
No. 1.	Rainy Day		60
" 2.	On the Lake		60
" 3.	In the Woods		60
Löw, J.,	March and Chorus from "Tannhäuser"		50
Merkel, G., Op. 61.	Aquarelles :		
No. 1.	Boatman's Song		35
" 2.	Postillion's Morning Song		35
" 3.	Pleasures of Spring		35
" 4.	On Flowering Mead		35
	Complete in 1 Book		1 00

These picturesque and dainty pieces are among the most attractive of Merkel's works for piano-players of the earlier grades. They have established their merit with judicious teachers because of their thoroughly musical quality and the instructive features concealed beneath their delightful exterior. They are for players of moderate proficiency, and are fully fingered and edited by William Scharfenberg.

Meyer, L.,	Two Short Pieces without Octaves :		
No. 1.	Gavotte		35
" 2.	Barcarolle		35

Equal to the best of their kind. The Gavotte is of especial merit for the practice of strict rhythm and a light staccato, while the Barcarolle is a model of legato practice, possessing at the same time all the requisite qualities of melody, simplicity, grace and form to make it interesting, even from other points of view.

Orth, L. E., Op. 22.	Twelve Étude Pieces :		
No. 3.	Little Joker		35
" 4.	Hand over Hand		35
Reinecke, C., Op. 77.	Home Music. Eighteen Easy Pieces :		
No. 4.	March		25
" 7.	Scherzo		25
" 8.	Romance		25
" 9.	Canon		25
" 10.	Klage		25
" 12.	Canzonetta		35
— Op. 154, No. 2.	From the One Thousand and One Nights		20
—	The Child and the Cuckoo. The Evening Star		25
—	La Reine. Gavotte		25
Reinhold, H., Op. 50, No. 7.	Valse pittoresque		25

PIANO SOLO PIECES. Grade 2-3—(Continued.)

Scharwenka, X., Op. 62. Album for Young Pianists. Twelve

Short Pieces:

No. 1. March	25
" 2. Like a Folk-song }	
" 3. Tale }	25
" 8. Prelude	25
" 9. Lost Happiness }	
" 11. Andante }	25

Schumann, R., Op. 68. Album for the Young (Vogrich):

No. 9. Folk-song	20
" 12. Knight Rupert	20
" 14. Little Study	20
" 16. First Loss	20
" 17. Roaming in the Morning	20
" 20. Rustic Song	20
" 23. The Rider's Story	20
" 29. The Strange Man	30
" 36. Italian Sailor's Song	20

Smith, Hannah, Op. 7. Little Tunes for Little Hands. Twelve

Pieces without Octaves:

Evening	25
Peasant Dance	35

Thoma, R., Mignonne. Waltz

35

Tschaikowsky, P., Op. 39, No. 8. Valse. E♭

25

Voss, C., L'Innocence

35

Wilm, N. von, Op. 8, No. 5. Intermezzo

25

— Op. 12, No. 5. Drolleries

25

Piano Solo Pieces—Grade 3

Bartlett, H. N., Op. 165, No. 1. The Chase

65

Beethoven, L. v., Op. 33. Bagatelles:

No. 1, E♭	35
" 2, C	35
" 6, D	25

— Op. 49. Two Easy Sonatas:

No. 1, Gm.	30
" 2, G	30

— Albumblatt "für Elise"

35

— Nouvelle Bagatelle. Gm.

25

Behr, F., Op. 303. Lachtäubchen (Turtle Dove). Scherz-Polka

50

— Une Perle. Bluette

60

Bohm, C., Op. 280. Dance in the Green

50

— Dance on the Lawn

35

— Dancing Spirits

50

— May Has Come

35

Cooper, Wm., Alone

60

Cramer, J. B., Le petit Rien

50

Dussek, J. L., La Matinée. Rondo

30

PIANO SOLO PIECES. Grade 3—(Continued.)

Egghard, J. , Op. 51. <i>Le petit Babillard</i> . Scherzino	40
— Op. 207. <i>Deux petits Morceaux</i> :	
No. 1. <i>La Blondine</i> . Mélodie	35
" 2. <i>La Brunette</i> . Valse	35
— Op. 229. <i>Les Soirées de Famille</i> . Six Pieces in 2 Books: each	60
Gregg, L. , Op. 13. <i>Return of the Reapers</i> . ("Pastorella")	50
Grieg, E. , Op. 12, No. 4. <i>Elfin Dance</i>	25
— Albumleaf. <i>Em</i> .	25
Gurlitt, C. , Op. 154, No. 1. <i>Aquarelles</i>	35
— Op. 173, No. 3. <i>Wanderlied</i>	35
Händel, G. F. , <i>Largo</i> (A. R. Parsons). Without Octaves	35
Haydn, J. , <i>Gipsy Rondo</i>	50
— <i>Rondo</i> . A	50
— <i>Sonata</i> . C. (No. 5 Schirmer ed.)	30
Heller, S. , Op. 45, No. 14. <i>Sailor's Song</i>	25
— Op. 45, No. 16. <i>Il Penseroso</i>	25
— <i>Brooklet</i>	25
— <i>Coquetterie</i>	25
— <i>Spring Song</i>	25
Hitz, F. , <i>Bon Jour</i> . <i>Bluette</i>	50
— <i>Joyeux Moulin</i> (The Lively Mill)	35
— <i>La Serenata</i> (by G. Braga). Transcr.	35
Hoffmann, C. , <i>On the Heights</i> . Romance	25
Jensen, A. , Op. 33, No. 5. <i>Reigen</i> (Elfin Dance)	25
— <i>The Mill</i>	35
— <i>Minuet from "Lieder und Tänze,"</i> Op. 33	25
Kirchner, Th. , Op. 7, No. 2. <i>Albumblatt</i>	25
Klein, B. C. , <i>A Nosegay for Young Pianists</i> . Six Pieces: each	35
No. 1. <i>Violet</i> .	
" 2. <i>Carnation Pink</i> .	
" 3. <i>Daisy</i> .	
" 4. <i>Mignonette</i> .	
" 5. <i>Pansy</i> .	
" 6. <i>Forget-me-not</i> .	
Six delightful little parlor-pieces. They are melodious, entertaining, finely conceived tone-pictures. From a technical point of view, they aim at a variety of purposes, which lends an additional value to them as model instructive pieces.	
Kullak, Th. , Op. 105, No. 2. <i>In the Forest</i>	35
— <i>Scherzo</i> . F	35
Lange, G. , Op. 292. <i>Maytime of Life</i> . Six Easy Pieces: each	35
No. 1. <i>Roguishness</i> .	
" 2. <i>In Ball Costume</i> .	
" 3. <i>At Twilight</i> .	
" 4. <i>Philopena</i> .	
" 5. <i>Rural Pleasures</i> .	
" 6. <i>True Happiness</i> .	

Among the numerous compositions by this most prolific composer, the above set has enjoyed unequalled popularity. Written in a light vein, yet with a distinctly didactic aim, they are a source of pleasure to the teacher, and of delight to the pupil.

PIANO SOLO PIECES. Grade 3—(Continued.)

Lege, W., The Alpine Rose's Longing	35
Lichner, H., Op. 14, No. 1. Merry Mood	35
— Op. 14, No. 2. Ball Scene	35
— Op. 14, No. 3. Souvenir	35
— Op. 14, No. 5. Longing for Home	35
— Op. 95, No. 2. On the Meadow	35
— Devotion	25
Loeschhorn, A., Soldier's Song	25
Löw, J., Flowers of Melody. Forty Transcriptions of Favorite Songs and Opera Melodies without Octaves. Edited and fingered by W. Scharfenberg:	
No. 1. The Hour is Late, from "Faust"	35
" 2. On Wings of Song. (Mendelssohn)	25
" 3. Robert, Idol of My Heart, from "Robert der Teufel"	50
" 4. Lovely Flower, from "Faust"	35
" 5. Ye Merry Birds. (F. Gumbert)	35
" 6. Bridal Chorus, from "Lohengrin"	35
" 7. Ah, So Pure, from "Martha"	50
" 8. Daughters of Kings, from "L'Africaine"	35
" 9. Casta Diva, from "Norma"	50
" 10. In Childhood I Dallied, from "Czar und Zimmermann"	35
" 11. Wild Flowers Will Soon Show Their Bloom, from "Lucia"	50
" 12. Parigi, o cara, from "La Traviata"	50
" 13. Dost Thou Know that Land? from "Mignon." (Thomas)	50
" 14. The Fishermaiden. (Meyerbeer)	50
" 15. Hear Me, Norma, from "Norma"	50
" 16. March of Peace, from "Rienzi"	35
" 17. All Alone (Mutterseelenallein). (Braun)	35
" 18. Hunter's Song, from "Martha"	35
" 19. My Angel. (H. Esser)	35
" 20. Vale of Rest (Jeunes Beautés), from "Les Huguenots"	50
" 21. Drinking Song from "Lucrezia Borgia"	35
" 22. Sì, fino all'ore estreme, from "Norma"	35
" 23. Ernani, Fly With Me, from "Ernani"	35
" 24. Air from "Lucia di Lammermoor"	35
" 25. The Alpine Horn. (H. Proch)	35
" 26. Finale from "Lucrezia Borgia"	35
" 27. March from "Norma"	35
" 28. Barcarolle from "Masaniello"	35
" 29. Make Me No Gaudy Chaplet, from "Lucrezia Borgia"	35
" 30. Que fais-tu, blanche Tourterelle? from "Roméo" (Gounod)	35
" 31. To Spring (Au Printemps). (Ch. Gounod)	50
" 32. Bass Air from "Merry Wives of Windsor"	50
" 33. The Gipsy Boy in the North. (Reissiger)	50

PIANO SOLO PIECES. Grade 3—(Continued.)

No. 34.	Thro' the Forests (Durch die Wälder), from "Der Freischütz"	50
" 35.	Serenade. (F. Schubert)	50
" 36.	What Noble Joys (Ein Schütz bin ich), from "Night Camp in Grenada"	50
" 37.	Last Rose of Summer	50
" 38.	Fierce Now the Flames, from "Il Trovatore"	50
" 39.	Forest Worship. (F. Abt)	50
" 40.	March from "Carmen." (Bizet)	50
<p>A veritable "flower-garden" of melody; the author has culled, from the literature of Song and Opera, gems of melody which are not only universally popular, but are endeared to every one by early association in school and home. These pieces are presented in skilful transcriptions, accessible to the amateur, and available for purposes of instruction and recreation. The arrangements are distinguished by the absence of technical difficulties, especially of octaves; their arrangement was made with special reference to the requirements of the "intermediate grade."</p>		
—	Spinning Song, from "Flying Dutchman"	35
—	To the Evening Star, from "Tannhäuser"	35
Merkel, G., Op. 18. Albumleaves:		
No. 1.	Spring Song	50
" 2.	Wanderer's Song	25
Mozart, W. A., Fantasia. Dm. (Klee)		
—	Rondo à la Turque, from Sonata. A	35
—	Sonata (No. 1, Schirmer ed.). C. (Lebert)	30
Munro, D. R., Hunting Song		75
Oesten, Th., Op. 366. In the Gondola		50
—	Bridal Chorus, from "Lohengrin"	35
Orth, L. E., Op. 22. Twelve Étude Pieces:		
No. 5.	Finger-tips	35
" 6.	Hey-day	35
" 7.	Sweetly Singing	60
Pacher, J. A., Op. 69, No. 1. Austrian Folk-song ("My Own Darling Maiden")		50
Ravina, H., Étude de Style		35
Reinecke, C., Op. 77. Home Music. Eighteen Easy Pieces:		
No. 5.	Consolation in Loneliness	25
" 6.	In Camp	25
" 11.	Minuet	35
" 13.	Ländler. (Slow Waltz)	25
" 15.	Toccata	50
Reinhold, H., Op. 52, No. 2. At the Fountain		35
Rendano, A., Chant du Paysan (Peasant's Lay)		35
Reynald, G., Op. 6, No. 1. La Fontaine		35
—	Op. 6, No. 7. La Chute du Jour. Nocturne	50

PIANO SOLO PIECES. Grade 3—(Continued.)

Rohde, E., Twelve Characteristic Pieces :	
Op. 50, No. 1. Barcarolle	35
" 2. Elfin Dance	35
" 3. Nixies' Song	35
" 4. Hunter's Return	35
Op. 62, No. 1. Glad Anticipation	35
" 2. The Minstrel's Song	35
" 5. The Naiad	35
Bright, cheerful melodies, strong rhythmical contrasts, and easy technical passages, render these pieces very useful to pupils at this stage of progress.	
Scharwenka, Ph., Bagatelle, Eb	25
— Divertimenti. Ten Short Melodious Pieces :	
Book I. 1. Allegretto grazioso ; 2. Tempo di Minuetto ;	
3. Risoluto ; 4. Tempo di Valse	75
Book II. 5. Allegretto grazioso ; 6. Andantino con moto ;	
7. Moderato ; 8. Lento	75
Book III. 9. Andantino con moto ; 10. Vivace	60
— The same, singly : No. 2. Tempo di Minuetto	25
Scharwenka, X., Op. 62. Album for Young Pianists. Twelve Short Pieces :	
No. 4. Barcarolle	25
" 5. Minuetto	35
" 6. Gavotte	35
" 12. Tarantelle	50
Schmitt, J., Op. 201, No. 1. La Rose	35
Sidney, B., Scotch and English Ballads, transcribed :	
Annie Laurie	40
Auld Lang Syne	40
Bonnie Doon	40
Home, Sweet Home	40
Mary of Argyle	40
Within a Mile of Edinboro'	40
Spindler, F., Hedge Roses. Three Tone-pictures :	
Nos. 1, 2, 3	each 35
Stiehl, H., Op. 79, No. 2. Ungarisch. (Hungarian Albumleaf)	35
Tschaikowsky, P., Chant sans Paroles. Am.	35
Wilm, N. von, Op. 8, No. 2. Mazurka	35
Wollenhaupt, H. A., Op. 29, No. 2. Feu follet (Will-o'-the-Wisp)	35

Piano Solo Pieces—Grade 3-4

Ascher, J., Alice. Transcription de Salon	60
Bach, J. S., Prelude. Cm.	35
— Prélude célèbre. C	25
Bargiel, W., Albumleaf	35
Bartlett, H. N., Op. 107, No. 1. The Zephyr. Albumleaf	25

Sonata. E

(Lebert)

(Narrow)

8. 10. 12.

Give Me. Melody

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12.

PIANO SOLO PIECES. Grade 3-4—(Continued.)

| | |
|----------------------------------------------------------------|----|
| nod, Ch., Marche pontificale | 50 |
| gh, L., Les Bergers-Watteau. Air de Danse, Louis XV | 60 |
| ig, E., Op. 12, No. 3. Watchman's Song | 25 |
| Op. 12, No. 8. Patriotic Song | 25 |
| Op. 68, No. 2. Grandmother's Minuet | 35 |
| litt, C., Op. 104. Fleurs de Salon : | |
| No. 1. Valse | 35 |
| " 6. Polonaise | 35 |
| " 7. Tarentelle | 50 |
| " 9. Zapateado | 50 |
| - Op. 148. Novelletten : | |
| No. 1. Morning Greeting | 50 |
| " 3. Fairy-tale | 50 |
| " 7. Rippling Waves | 50 |
| " 8. Valse noble | 50 |
| lydn, J., Sonata. G. (No. 11, Schirmer Ed.) | 30 |
| ains, C., Op. 171. Shepherd's Dream | 35 |
| — Op. 194. Elfin Dance | 35 |
| eller, S., Op. 81, No. 15. Slumber Song | 25 |
| — Morning Serenade | 25 |
| — Napoli. Petite Tarentelle No. 2 | 35 |
| ennes, A., Op. 266, No. 3. Elfin Dance | 50 |
| itz, F., Bonne Nuit. Caprice de genre | 50 |
| — La Serenata (by G. Braga). Transcr. | 35 |
| lofmann, H., Maytime | 35 |
| lummel, J. N., Op. 11. Rondo. Eb | 50 |
| adassohn, S., Bridal Song from "Lohengrin" | 25 |
| ensen, A., Op. 33, Nos. 7 and 8. Two Waltzes | 25 |
| ungmann, A., Op. 314, No. 2. By Moonlight. Nocturne | 25 |
| — In the Forge | 35 |
| Kiel, F., Bolero | 35 |
| Krug, D., Op. 158. Fleurs de Mai | 60 |
| — Op. 292. Swan Song from "Lohengrin" | 50 |
| Kuhe, Wm., Le Feu follet (Will-o'-the-Wisp) | 50 |
| Lack, Th., Op. 134. Idilio | 35 |
| Lange, G., Op. 277. When Two Hearts Drift Asunder | 35 |
| Lichner, H., Espérance. Nocturne | 50 |
| — Myosotis. Nocturne | 50 |
| Liebling, E., Op. 38. Valse-Improptu | 75 |
| Liebling, L. M., Op. 3. Petite Valse | 40 |
| Löw, J., Op. 228, No. 8. Margaret at the Spinning-wheel | 35 |
| Luebert, G. H., Op. 36. Mirth and Frolic. Rondo | 75 |

PIANO SOLO PIECES. Grade 3-4—(Continued.)

| | |
|-----------------------------------------------------------|------|
| Maxson, F., Op. 7. Innocence | 40 |
| Merkel, G., Op. 18. Albumleaves : | |
| No. 3. Impromptu | 35 |
| " 4. Cradle Song | 25 |
| Morley, F., Blue-bells | 60 |
| Mozart, W. A., Sonata No. 2, in G. Schirmer Ed. | 40 |
| — Sonata No. 3, in C. Schirmer Ed. | 55 |
| — Sonata No. 4, in F. Schirmer Ed. | 30 |
| — Sonata No. 19, in E \flat . Schirmer Ed. | 30 |
| Neidlinger, W. H., Valse petite | 40 |
| Oesten, Th., Op. 175. Alpine Bells | 50 |
| — Op. 193. Sunset Glow on the Alps. Idyl | 50 |
| Orth, L. E., Op. 22. Twelve Étude Pieces : | |
| No. 8. To and Fro | 35 |
| " 9. Whirligig | 50 |
| " 10. Finger-chase | 35 |
| Pacher, J. A., Op. 69, No. 3. Swiss Folk-song | 50 |
| Pieczonka, A., Hommage à la Pologne. Mazurka | 50 |
| Raff, J., Op. 75, No. 2. Fabliau | 50 |
| Rameau, J. P., Le Tambourin | 25 |
| Reinecke, C., Op. 77. Home Music. 18 Easy Pieces : | |
| No. 16. Capriccietto | 25 |
| " 18. My Sweetheart I Hear | 35 |
| Reynald, G., Op. 6, No. 6. La Gondole | 35 |
| Richards, B., Op. 26. Victoria. Nocturne | 50 |
| — Op. 71. The Birdlings' Evening Song | 50 |
| Rogers, J. H., Autrefois. Petite Suite : | |
| No. 1. Allemande | 35 |
| " 2. Courante | 35 |
| " 3. Air varié | 35 |
| " 4. Menuet | 35 |
| " 5. Gigue | 35 |
| Complete in 1 Book | I 25 |
| Rohde, E., Twelve Characteristic Pieces : | |
| Op. 50, No. 5. Joyful | 35 |
| " 6. Sorrowful | 35 |
| Op. 62, " 3. Greetings for Home | 35 |
| " 4. Sportive Waves | 35 |
| " 6. In the Twilight | 35 |
| Scharwenka, Ph., Bagatelle. D | 35 |
| Schmoll, A., Spinning-wheel. Étude-Polka | 50 |
| Schubert, F., Op. posth. Scherzo. B \flat | 25 |
| Smith, B., Op. 23. Blue-bells | 50 |

PIANO SOLO PIECES. Grade 3-4—(Continued.)

Spindler, F., Tone-pictures. Six Easy Pieces :

| | |
|-------------------------|----|
| No. 1. Alpine Rose | 35 |
| " 2. Forget-me-not | 35 |
| " 3. Bouquet of Violets | 35 |
| " 4. Blooming Meadow | 35 |
| " 5. Lily | 35 |
| " 6. Fading Flower | 35 |

Tours, B., A Little Story

| | |
|------------------|----|
| By the Brookside | 50 |
|------------------|----|

Tschaikowsky, P., Op. 9, No. 3. Mazurka de Salon. Dm.

| | |
|-------------------------|----|
| Chant sans Paroles. Am. | 50 |
|-------------------------|----|

Watson, M., Marche des Pompiers 50

Westerhout, N. van, Ronde d'Amour 40

Wollenhaupt, H. A., Op. 29, No. 6. Scherzino. Dm. 35

Piano Solo Pieces—Grade 4. Moderately Difficult

Armstrong, Wm. D., Two Pieces :

| | |
|-----------------------------|----|
| No. 1. Impromptu à la Valse | 50 |
| " 2. Gondellied | 40 |

Ascher, J., Op. 30. Danse andalouse. Caprice de Concert 1 00

— Op. 40. Fanfare militaire 75

— Op. 57. La Sylphide. Impromptu-Valse 60

— Op. 71. L'Éclair. Nocturne 60

Bach, J. S., Bourrée, C, from 'Cello Suite III. (A. Zimmermann) 50

— Bourrée, G, from the 4th Sonata for 'Cello. (B. Tours) 50

— Gavotte, Dm. (English Suite). (Bülow) 35

— Gavotte, Gm. (English Suite). (Bülow) 35

— Loure, G, from 'Cello Suite III. (S. Heinze) 35

— Sarabande. D. (B Tours) 25

Bach, Ph. Em., Solfeggietto. Cm. 35

Bachmann, G., Echoes of Bygone Days 60

— The Gipsies. Air de Ballet 35

— The Grasshopper. Valse-Ballet 50

— Isabelle. Grande Valse 50

— La Rieuse. Valse de Salon 50

— Six Dance-pieces :

No. 1. Across the Fields. Mazurka 40

" 2. Golden Wedding. Mazurka 40

" 3. Hungarian Polka 50

" 4. Easter Eggs. Polka 50

" 5. Springtime. Waltz 50

" 6. The Coquette. Waltz 50

— Song of the Ploughman 35

— The Swallows. Valse-Caprice 60

— Les Sylphes. Impromptu-Valse 50

Bargiel, W., Op. 32, No. 1. Idylle. G 25

PIANO SOLO PIECES. Grade 4. (Moderately Difficult)—(Continued.)

| | |
|------------------------------------------------------------------|---------|
| Bartlett, H. N., Op. 67. The Brooklet | 50 |
| — Op. 107, No. 2. Harlequin. Albumleaf | 40 |
| — Op. 125. Three Mazurkas: | |
| No. 1, Am.; No. 2, A; No. 3, Cm. | each 40 |
| — Op. 165, No. 2. Repose. A Lullaby | 65 |
| Baumann, Fr. C., Op. 5. Étude mélodique | 50 |
| Beethoven, L. v., Op. 2, No. 1. Sonata in Fm. (Lebert) | 60 |
| — Op. 2, No. 2. Sonata in A. (Lebert) | 60 |
| — Op. 2, No. 3. Sonata in C. (Lebert) | 85 |
| — Op. 8. Polonaise, from String Trio. (C. Delieux) | 50 |
| — Op. 10, No. 1. Sonata in Cm. (Lebert) | 55 |
| — Op. 10, No. 2. Sonata in F. (Lebert) | 55 |
| — Op. 51, No. 2. Rondo in G. (Lebert) | 40 |
| Behr, F., Dew-drops | 50 |
| — Golden Dreams | 50 |
| — In the Highlands | 50 |
| — May Breezes | 50 |
| — Mignonette | 50 |
| — My dear Switzerland. Idyl | 50 |
| — Tarantella | 60 |
| Bendel, F., Op. 14, No. 1. Mozart. Andante favori | 50 |
| — Op. 14, No. 2. Mozart. Menuet | 50 |
| — Op. 14, No. 3. Mozart. Adagio favori | 50 |
| — Op. 103. Idylle | 50 |
| — Op. 108. Polka de la Cour | 75 |
| — Diabolina. Étude-Galop | 75 |
| Bennett, W. S., Op. 10, No. 1. The Lake | 35 |
| — Op. 10, No. 3. The Fountain | 35 |
| Benoist, A., Op. 7. Star of Love. Romance | 35 |
| — Impromptu-Gavotte | 50 |
| Berton, F., Op. 6. Im Zillerthal. Sérénade tyrolienne | 75 |
| — Op. 7. Rosée du Matin. Valse brillante | 75 |
| — Op. 10. Gavotte Impératrice | 75 |
| — Op. 15. Bolero. Esquisse espagnole | 65 |
| — Op. 16. La Duchesse. Gavotte | 60 |
| — Moonlight on the Rigi. Idyl | 60 |
| Berwald, W., Barcarolle-Valse | 50 |
| — Valse-Impromptu | 50 |
| Billema, R., Op. 48. Twittering of the Birds | 75 |
| Binet, F., Op. 32. Le Retour des Gondoliers | 75 |
| — Op. 38. Valse ondulante | 75 |
| — Op. 46. Summer Night | 75 |
| — Op. 47. Lullaby | 50 |
| Bohm, C., Op. 153. Concert Polonaise (Mit Sang und Klang) | 50 |
| — Op. 270. Song of the Swallow | 50 |
| — Op. 327, No. 18. Fair Ellen. Mazurka de Salon | 50 |
| — By the Mountain Spring | 50 |

PIANO SOLO PIECES. Grade 4. (Moderately Difficult)—(Continued.)

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| Bohm, C., In Switzerland. Mountain Idyl | 50 |
| — Love Song | 25 |
| — Love's Oracle. Mazurka-Impromptu | 50 |
| — The Maiden's Dream. Fantasy | 35 |
| — Mandolin Serenade | 35 |
| — The Market Maid | 50 |
| — Murmuring Brook | 50 |
| — My Treasure. Caprice | 50 |
| — Polacca brillante, A \flat | 75 |
| — Seguidilla. Canzona española | 50 |
| — Silver Stars. Mazurka | 75 |
| — Staccato. Polka de Salon | 50 |
| — Twinkling Star. Étude de Salon | 50 |
| Borowski, F., Mazurka No. 1. C | 35 |
| — Mazurka No. 2. Cm. | 50 |
| Boscovitz, F., Matin Song. Idyl | 60 |
| Braungardt, F., Woodland Whispers. Idyl | 60 |
| Brockway, H., Op. 26. Suite of Small Pieces: | |
| No. 1. Idyl | 50 |
| " 3. Scherzo | 60 |
| " 4. Evening Song | 40 |
| " 5. Humoresque | 40 |
| " 6. Marche | 75 |
| Cajani, A., Serenata. D | 50 |
| Chaminade, C., Op. 9, No. 1. Pièce romantique | 25 |
| — Op. 9, No. 2. Gavotte | 35 |
| — Op. 23. Minuetto | 50 |
| — Op. 24. Libellules | 50 |
| — Op. 29. Serenade. D | 50 |
| — Op. 41. Pierrette. Air de Ballet | 50 |
| — Op. 53. Arlequine | 60 |
| — Op. 54. Lolita. Caprice espagnol | 50 |
| — Op. 67. La Morena. Caprice espagnol | 50 |
| — Calirrhoë. Air de Ballet No. 4 | 50 |
| — Danse pastorale. Air de Ballet No. 5 | 60 |
| — La Lisonjera (The Flatterer) | 60 |
| — Pas des Amphores. Air de Ballet No. 2 | 50 |
| — Scarf Dance. Air de Ballet No. 3 | 35 |
| Chopin, F., Op. 7, No. 1. Mazurka No. 5. B \flat (Mikuli) | 20 |
| — Op. 9, No. 2. Nocturne No. 2. E \flat (Mikuli) | 20 |
| — Op. 17, No. 1. Mazurka No. 10. B \flat (Mikuli) | 30 |
| — Op. 24, No. 3. Mazurka No. 16. A \flat (Mikuli) | 20 |
| — Op. 28, Nos. 6 and 7. Two Preludes (Bm., A) (Mikuli) | 20 |
| — Op. 34, No. 2. Valse brillante. Am. (Mikuli) | 40 |
| — Op. 64, No. 1. Valse. D \flat (Mikuli) | 30 |
| — Op. 68, No. 3. Mazurka No. 48 (posthumous) (Mikuli) | 20 |
| Concone, J., Op. 33. Valse brillante en Octaves | 35 |
| Couperin, F., La Bandoline | 35 |
| — Sœur Monique | 35 |

PIANO SOLO PIECES. Grade 4. (Moderately Difficult)—(Continued.)

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| Cui, C., Bagatelle italienne | 25 |
| — Berceuse. E \flat | 25 |
| — Canzonetta. A \flat | 25 |
| Delahaye, L. L., Colombine. Minuet | 50 |
| Delbrück, G., Cradle Song | 35 |
| Delibes, L., Pas des Fleurs. Waltz from the Ballet "Naila" | 75 |
| — Pizzicati. Scherzettino from the Ballet "Sylvia" | 35 |
| — Valse de la Poupée, from the Ballet "Coppélia" | 35 |
| — Valse lente, from the Ballet "Coppélia" | 35 |
| — Valse lente, from the Ballet "Sylvia" | 60 |
| Diémer, L., Op. 9. Impromptu-Valse | 60 |
| — Sérénade | 60 |
| Dolmetsch, V., Op. 41. Barcarole. Fm. | 50 |
| — Op. 52. Air de Ballet | 35 |
| — Op. 54. Au Crépuscule | 50 |
| — Op. 55. Mazurka mélodique | 50 |
| Dubois, Th., Op. 7. Chorus and Dance of the Elves | 50 |
| — Op. 18. Scherzo et Choral | 85 |
| — Op. 69. Chaconne moderne | 50 |
| Durand, A., Op. 62. Chaconne | 60 |
| — Op. 76. Gai Printemps. Idylle | 75 |
| — Op. 78. Sous les Bois (In the Forest). Caprice | 50 |
| — Op. 79. Annette et Lubin. Gavotte pastorale | 50 |
| — Op. 81. Babillage. Esquisse | 50 |
| — Op. 83. Valse. E \flat | 75 |
| — Op. 84. Gavotte. G | 60 |
| — Op. 86. Second Waltz. A \flat | 65 |
| — Op. 94. Second Mazurka. A \flat | 75 |
| — Op. 95. Bavarderie. Impromptu-Caprice | 75 |
| — Pomponnette. Air à danser. Style Louis XV | 50 |
| Dussek, J. L., Op. 62. Consolation (Lebert) | 40 |
| Echeverria, J. M., Op. 13. Second Mazurka. A \flat | 50 |
| Egghard, J., Op. 187. Amorosa. Romance italienne | 60 |
| Ehrlich, G., Barcarole. G | 50 |
| Eisoldt, C. A., Serenade. G \flat | 50 |
| Engel, S. C., Op. 30. Lydia. Air de Ballet | 50 |
| — Op. 32, No. 4. An Albumleaf | 50 |
| — To a Dance Rhythm | 50 |
| Favarger, R., Op. 18. L'Adieu. Nocturne | 50 |
| Field, J., Nocturne No. 5. B \flat (Liszt) | 20 |
| — Nocturne No. 15. Song without Words. Dm. (Liszt) | 15 |
| Fink, W., Op. 174. Spring Showers | 50 |

PIANO SOLO PIECES. Grade 4. (Moderately Difficult)—(Continued.)

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| Gabriel-Marie, La Cinquantaine | 50 |
| — Sérénade badine | 50 |
| Gade, N. W., Aquarelles: | |
| Book II. No. 4. Novellette | 35 |
| " 5. Scherzo. A | 35 |
| Book III. Complete | I 25 |
| No. 1. Humoreske. Am. | 35 |
| " 2. Nocturne | 35 |
| " 3. Scherzo. D \flat | 35 |
| " 4. Romance. A | 25 |
| " 5. Capriccio | 50 |
| — Scherzino. Dm. (Aquarelle) | 35 |
| Gautier, L., Le Ruisseau (The Brook) | 50 |
| Gayrhos, E., Op. 35. Adieu. Meditation | 50 |
| Gillet, E., Au Moulin (In the Mill) | 50 |
| — Echoes from the Riviera: | |
| Douce Caresse (Sweet Caress) | 75 |
| Passepied | 75 |
| Pizzicati | 75 |
| Sommeil d'Enfant (Child's Slumber) | 60 |
| — Entr'acte-Gavotte | 50 |
| — Sérénade-Improptu | 35 |
| — Sous l'Ombrage (In the Shadow) | 35 |
| Godard, B., Op. 14. Les Hirondelles (The Swallows) | 35 |
| — Op. 16. Gavotte. B | 50 |
| — Op. 26. Valse brillante. A \flat | 60 |
| — Op. 35, No. 3. Canzonetta. B \flat | 50 |
| — Op. 50, No. 2. Pan. Pastorale | 50 |
| — Op. 56. Seconde Valse brillante. B \flat | 50 |
| — Op. 83. Au Matin | 50 |
| — Berceuse from "Jocelyn" | 35 |
| Goldbeck, R., La Vibrante. Wrist-study | 35 |
| Goldner, Wm., Gavotte-Canzonette | 65 |
| Goria, A., Op. 5. Olga. Mazurka | 35 |
| Gounod, Ch., Marche-Fanfare | 60 |
| Gregh, L., Op. 38. Aérienne. Fifth Waltz | 60 |
| — Op. 49. Saltarelle | 50 |
| — Op. 53. Quiétude. Song without Words | 35 |
| — Op. 54. Joyeuse Aubade | 35 |
| — Op. 56. Scherzo-Valse | 50 |
| — Op. 57. Passacaille | 50 |
| — Caprice-Gavotte. B \flat | 50 |
| — Élégie-Pastorale | 50 |
| — Impatience. Song without Words | 35 |
| — The Mocking Bird. Souvenir créole | 50 |
| — Morning Ride. Albumleaf | 50 |
| — The Shepherd's Pipe. Pastorale | 60 |

PIANO SOLO PIECES. Grade 4. (Moderately Difficult)—(Continued.)

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| Grieg, E., Op. 6, No. 3. Humoreske. C | 25 |
| — Op. 28, No. 3. Dance-Caprice | 35 |
| — Op. 38, No. 5. Springtanz | 25 |
| — Op. 43, No. 2. Solitary Wanderer | 25 |
| — Op. 46, No. 2. Ase's Death | 25 |
| Grützmacher, F., Op. 66. Albumblatt | 35 |
| Gurlitt, C., Op. 148. Novelletten : | |
| No. 6. Impromptu | 50 |
| " 9. Nocturne | 50 |
| " 10. Ländler | 50 |
| " 11. Polonaise | 35 |
| " 12. Elfin Dance | 50 |
| — Op. 158, No. 1. Butterflies | 50 |
| — Op. 162, No. 1. Beatrice. Valse-Caprice | 60 |
| Hackh, O., Op. 151. Trois Scènes de Ballet : | |
| No. 1. Valse des Fleurs | 50 |
| " 2. La Reine des Bayadères | 50 |
| " 3. La Nafade | 50 |
| — Sarabande. Am. | 60 |
| Händel, G. F., Hallelujah! From "The Messiah" | 35 |
| — Largo (A. R. Parsons) | 35 |
| Haydn, J., Ochsenmenuett | 35 |
| — Sonatas. Edited and Fingered by L. Klee and S. Lebert : | |
| No. 1. Schirmer Ed. E \flat 45 | No. 10. Schirmer Ed. G 30 |
| " 2. " " Em. 30 | " 12. " " E \flat 40 |
| " 3. " " E \flat 40 | " 16. " " G 40 |
| " 7. " " D 30 | " 19. " " D 50 |
| " 8. " " A \flat 40 | " 20. " " F 40 |
| Heller, S., Op. 85, No. 2. Tarantelle. A\flat | 50 |
| — Op. 156. Capriccietto | 50 |
| — Bluette | 35 |
| — In Autumn | 50 |
| — Songs by F. Schubert. Transcribed : | |
| No. 1. Serenade | 35 |
| " 2. Erlking | 75 |
| " 3. Barcarolle | 60 |
| " 4. Adieu | 35 |
| " 5. Ave Maria | 35 |
| Henselt, E., Op. 5, No. 11. Love Song | 35 |
| Hill, J., Op. 28. Adagio | 35 |
| Hille, G., Op. 44. Ballet Music. Five Characteristic Pieces : | |
| No. 1. Allegretto. Bm. | 50 |
| " 2. Allegro con spirito. G | 35 |
| " 3. Allegro piacevole. C | 50 |
| " 4. Allegro non tanto. Gm. | 50 |
| " 5. Allegro feroce. C | 50 |
| Hitz, F., Eureka. Mazurka de Salon | 75 |
| — Joy and Sorrow. Redowa | 35 |
| — Pastorale. C | 35 |

PIANO SOLO PIECES Grade 4. (Moderately Difficult)—(Continued.)

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| Hofmann, H. , Op. 34, No. 3. Poëme du Souvenir. Rêverie | 25 |
| — Leaves from My Diary. Twelve Compositions : | |
| Book I. Complete | 65 |
| No. 1. Over the Waters | 25 |
| " 2. The Last Farewell | 25 |
| " 3. Along the Brook | 35 |
| " 4. Under the Village Linden-tree | 25 |
| Book II. Complete | 65 |
| No. 1. Discourse | 25 |
| " 2. Hunting Scene | 35 |
| " 3. The Nightingale Sings | 25 |
| " 4. Rustic Dance | 35 |
| Book III. Complete | 65 |
| No. 1. Parting | 25 |
| " 2. Snowflakes | 35 |
| " 3. In the Forest Inn | 25 |
| " 4. Roving Birds | 35 |
| Hollaender, V. , Canzonetta | 25 |
| — Felicia. Gavotte | 35 |
| Hölzel, G. , Song without Words | 35 |
| Hünter, F. , Op. 26. La Rose. Thème allemand | I 00 |
| Iljinsky, A. , Op. 13. Berceuse | 25 |
| Jackson, R. C. , Second Valse-Caprice | 60 |
| Jadassohn, S. , Op. 25, No. 3. Valse. D \flat | 50 |
| — Op. 26. Airs de Ballet, from "Bal Masqué": | |
| No. 1. C | 35 |
| " 2. Am. | 25 |
| " 3. A | 25 |
| — Op. 35, No. 3. Scherzo (in Canon-form). F | 35 |
| — Op. 63, No. 5. Albumleaf | 35 |
| — Cradle Song | 35 |
| — Dedication. B | 35 |
| — Étude. E \flat | 25 |
| — Souvenir | 35 |
| — La Sylphide. Air de Ballet | 35 |
| Jeffery, J. A. , Op. 4. Gavotte (Nineteenth Century) | 35 |
| — Op. 7. Hunting Song | 50 |
| — Op. 17. Marche joyeuse | 50 |
| Jensen, A. , Barcarolle. A \flat | 35 |
| — Happy Wanderer | 35 |
| — Serenade. E | 35 |
| — Silent Love | 25 |
| — Will-o'-the-Wisp (Irrlichter) | 35 |
| Joncières, V. , Sérénade hongroise | 75 |
| Joseffy, R. , Albumleaf No. 1 | 35 |
| — Nina. Aria by Pergolese, transcr. | 35 |
| Jungmann, A. , Brooklet's Tale | 60 |

PIANO SOLO PIECES. Grade 4. (Moderately Difficult)—(Continued.)

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| Karganoff, G., Op. 10, No. 1. <i>Souvenir</i> | 25 |
| — Op. 20, No. 3. <i>Valse. A♭</i> | 50 |
| — Op. 20, No. 11. <i>Berceuse. D♭</i> | 40 |
| — Op. 22, No. 3. <i>Berceuse. E</i> | 35 |
| Ketten, H., <i>Margaret at the Spinning-wheel</i> | 60 |
| Ketterer, E., Op. 90. <i>La Châtelaine. Valse de Salon</i> | 75 |
| — Op. 116. <i>Valse des Fleurs</i> | 75 |
| — Op. 121. <i>Boute en Train. Galop de Concert</i> | 60 |
| — Op. 220. <i>Défilé-Marche</i> | 60 |
| Kjerulf, H., Op. 12, No. 1. <i>Humoreske</i> | 35 |
| — Op. 28, No. 5. <i>Spring Song</i> | 35 |
| — <i>Berceuse</i> | 25 |
| Klein, B. C., <i>Album lyrique :</i> | |
| No. 1. <i>Blue-bells</i> | 50 |
| " 2. <i>The German Song</i> | 40 |
| " 3. <i>I Think of Thee</i> | 50 |
| " 4. <i>May Song</i> | 50 |
| " 5. <i>Polish Lament</i> | 40 |
| " 6. <i>At Twilight</i> | 50 |
| — <i>Album mélodique :</i> | |
| No. 1. <i>The Orphan</i> | 40 |
| " 2. <i>Good Humor</i> | 40 |
| " 3. <i>A Jolly Sailor Boy</i> | 40 |
| " 4. <i>From the Black Forest</i> | 40 |
| " 5. <i>The Little Drummer</i> | 40 |
| " 6. <i>In the Silent Forest</i> | 40 |
| — <i>La Graciosa</i> | 65 |
| — <i>Marietta. Romance</i> | 50 |
| — <i>Three Characteristic Pieces :</i> | |
| No. 1. <i>Philopœna</i> | 50 |
| " 2. <i>Edelweiss (Pure as Snow)</i> | 50 |
| " 3. <i>Carmelita. Cuban Dance</i> | 50 |
| Klein, B. O., Op. 55. <i>Album for Young Pianists :</i> | |
| No. 1. <i>Tema con Variazioni</i> | 25 |
| " 2. <i>Valse dansante</i> | 50 |
| " 3. <i>Old Advent Hymn</i> | 25 |
| " 4. <i>Mazurka</i> | 50 |
| " 5. <i>A Sad Heart</i> | 25 |
| " 6. <i>Gigue</i> | 25 |
| " 7. <i>Minuetto grazioso</i> | 50 |
| " 8. <i>Petite Sérénade</i> | 50 |
| Kopylow, A., Op. 13, No. 4. <i>A Raindrop</i> | 25 |
| Korestchenko, A., Op. 33, No. 3. <i>Air de Ballet</i> | 35 |
| Kradolfer, R., <i>Melody</i> | 25 |
| Kuhe, Wm., Op. 60. <i>Graziella. Morceau de Salon</i> | 65 |
| — Op. 76. <i>Sul Mare (On the Sea). Barcarolla</i> | 60 |
| — Op. 138. <i>Scène bohémienne. Chanson à boire</i> | 60 |
| — <i>Au Printemps. Mélodie de Gounod, transcr.</i> | 65 |

PIANO SOLO PIECES. Grade 4. (Moderately Difficult)—(Continued.)

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| Kullak, Th., From Flower to Flower. Octave-Study, from Op. 48 | 35 |
| — Pastorage. G | 60 |
| Lack, Th., Op. 20. Tarentelle | 50 |
| — Op. 27. Boléro | 50 |
| — Op. 46. Polonaise | 50 |
| — Op. 58. Étude-Arabeque | 75 |
| — Op. 73. Pendant la Valse. Caprice | 50 |
| — Op. 82. Valse-Arabeque | 75 |
| — Op. 83. Cabaletta | 35 |
| — Op. 92. Le Chant du Ruisseau | 50 |
| — Op. 96. Sorrentina | 50 |
| — Op. 97. Arietta | 35 |
| — Op. 115. Berceuse-Rêverie | 35 |
| — Op. 116. Sicilienne-Caprice | 60 |
| — Op. 117. Au Fil de l'Eau (Water-nymph) | 35 |
| — Op. 118. Valse pour la main gauche | 60 |
| — Op. 130. Souvenir. Romance sans Paroles | 35 |
| — Op. 152. Pizzicato-Bluette | 50 |
| — Op. 153. Valse-Tyrolienne | 50 |
| Lacombe, L., Douces Pensées (Sweet Thoughts) | 50 |
| — Le Torrent | 75 |
| Lange, G., Op. 229. Evening Repose. Meditation | 75 |
| — Op. 240. In the Alpine Hut | 50 |
| — Op. 278. The Highland Lass | 60 |
| — Op. 279. On the Flowery Alp | 60 |
| — Op. 290. A Day in Switzerland | 60 |
| — Op. 308. Brillantfeuer | 60 |
| — Op. 310. Diabolina | 50 |
| — Op. 426. Birds of Spring. Rêverie | 60 |
| — Aida, de Verdi. Fantaisie brillante | 75 |
| — Edelweiss. Idyl. | 50 |
| — Evening Chimes | 50 |
| — Four Transcriptions from "Tannhäuser": | |
| No. 1. Pilgrims' Chorus | 75 |
| " 2. To the Evening Star | 75 |
| " 3. March and Chorus | 75 |
| " 4. Prayer of Elizabeth | 50 |
| — Habanera, from "Carmen" | 50 |
| — Heart's Sorrow | 50 |
| — Hortensia. Valse brillante | 65 |
| — In the Mountains | 60 |
| — New Spring | 65 |
| — O, Happy Day! Song by Carl Götze, transcr. | 75 |
| — Perles et Diamants. Valse brillante | 75 |
| — La Séduisante. Waltz | 60 |
| — Serenade in G, by Ch. Gounod, transcr. | 50 |
| — Silent Love | 60 |
| — Thine Own | 50 |
| Le Beau, A., Op. 107. To Spring, by Ch. Gounod, transcr. | 50 |
| Leybach, J., Op. 47. La Diabolique. Gr. Étude caract. | 75 |
| — Op. 256. Boléro brillant | 50 |

PIANO SOLO PIECES. Grade 4. (Moderately Difficult)—(Continued.)

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| Liadow, A., Op. 26. Petite Valse. G | 35 |
| — Op. 32. The Musical Snuff-box. Valse-Badinage | 35 |
| Lichner, H., Op. 3. Valse brillante | 75 |
| — Op. 10. Le Lion du Jour | 60 |
| — Heart's Wishes | 75 |
| Liebling, E., Op. 34, No. 1. Serenade | 75 |
| — Op. 36. Valse-Étude | 60 |
| Liebling, L. M., Op. 1. Romance. G | 25 |
| Lille, G. de, Op. 120. Rêve charmant | 35 |
| Loeschhorn, A., Op. 37. Six Amusements élégants : | |
| No. 1. Valse | 60 |
| " 2. Nocturne | 60 |
| " 3. Polka | 60 |
| " 4. Impromptu | 60 |
| " 5. Polka-Mazurka | 60 |
| " 6. Fantaisie sur "Lucrezia Borgia" | 60 |
| Loewe, C., An Indian Tale | 35 |
| Lomas, W., Tarantella. Em. | 50 |
| Luebert, G. H., Op. 28. Recollections of the Ball. Waltz-Rondo | 75 |
| — Op. 38. Maiden Meditation. Idyl | 85 |
| — Op. 43. Valse brillante | 1 00 |
| — Op. 45. Melodious Surges. Mazurka | 65 |
| Lully, J. B., Gavotte. Dm. | 25 |
| Martini, G., Gavotte. F | 25 |
| Martucci, G., Op. 17. Improvviso | 50 |
| Mason, Wm., Op. 21. Spring Flower. Impromptu | 60 |
| Massenet, J., Op. 10. Mélodie | 25 |
| Mayer, C., Op. 121, No. 10. Valse sentimentale | 50 |
| — Op. 140, No. 13. Tarantella | 50 |
| — Op. 341. Tyrolienne sentimentale | 50 |
| — A Frolic | 50 |
| Mendelssohn, F., A Fragment. Arr. by C. A. Caspar | 50 |
| — Songs without Words (Th. Kullak): | |
| No. 3. (Hunting Song) 30 | No. 14. 20 |
| " 4. (Confidence) 20 | " 18. (Duet) 40 |
| " 6. (Venetian Boat Song) 20 | " 28. 20 |
| " 8. 30 | " 30. (Spring Song) 30 |
| " 9. (Consolation) 20 | " 34. (Spinning Song) 40 |
| " 12. (Venetian Boat Song) 20 | |
| Mengewein, H., Op. 6. Gnomentanz | 60 |
| Merkel, G., Op. 18, No. 3. Impromptu. A | 35 |
| — Op. 22. Seconde Valse brillante | 50 |
| — Op. 25. In the Lovely Month of May | 50 |
| — Op. 27. Spring's Message | 50 |
| — Op. 28. Polonaise brillante | 65 |
| — Op. 29. May Blossom | 50 |
| — Op. 63. Barcarolle | 35 |
| — Op. 108. Love Song | 35 |
| — Op. 157. Rondo grazioso | 75 |

PIANO SOLO PIECES. Grade 4. (Moderately Difficult)—(Continued.)

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| Meyer, L. de, Chant bohémien | 35 |
| Meyer-Helmund, E., Ballet Music | 50 |
| — The Daily Question (transcribed) | 35 |
| — Intermezzo | 35 |
| — The Maiden's Song (transcribed) | 50 |
| — Of Thee I'm Thinking (transcribed) | 35 |
| Missler, B. T., Op. 66. Chant d'Amour. Mazurka | 50 |
| Moscheles, I., Op. 82a. Rondo sentimental | 75 |
| Moszkowski, M., Op. 10, No. 3. Mazurka. G | 25 |
| — Op. 12, No. 1. Spanish Dance | 35 |
| — Op. 15, No. 1. Serenata. D | 35 |
| — Op. 15, No. 5. Waltz. D \flat | 25 |
| — Op. 18, No. 1. Mélodie | 25 |
| — Op. 18, No. 2. Scherzino | 50 |
| — Op. 31, No. 3. Valse mélancolique | 35 |
| Mozart, W. A., Adagio, Bm., and Gigue, G (Klee) | 30 |
| — Fantasia. C (From Fantasia and Sonata) (Lebert) | 60 |
| — Menuet, from Quartet. D (J. Schulhoff) | 50 |
| — Menuet, from Symphony. E \flat (J. Schulhoff) | 60 |
| — Romanza. A \flat (Klee) | 30 |
| — Rondo. Am. (Klee) | 40 |
| — Sonatas, Edited and revised by S. Lebert: | |
| No. 5. Schirmer Ed. C 40 | No. 9. Schirmer Ed. A 55 |
| " 6. " " F 40 | " 10. " " B \flat 60 |
| " 7. " " F 55 | " 11. " " C 60 |
| " 8. " " B \flat 55 | |
| Mulder, J., Op. 48. Mazurka No. 1 | 60 |
| — Op. 49. Valse de Salon No. 1 | 60 |
| — Op. 50, No. 1. Second Boléro | 50 |
| — Op. 53. First Bagatelle | 50 |
| Neidlinger, W. H., Joie d'Amour. Valse-Caprice | 65 |
| — Mazurka. A | 40 |
| — Menuet antique | 40 |
| Neustedt, C., Fête Bachique. Caprice caract. | 50 |
| — Gavotte favorite de Marie Antoinette | 35 |
| Nollet, E., Op. 88. Élégie. C\sharpm. | 35 |
| Nuñez, J. de G., Mazurka. G | 50 |
| Oesten, Th., Op. 56. Gondellied | 50 |
| — Love in May | 50 |
| — Slumber Song, by Fr. Kücken, arr. | 60 |
| — Songs of the Alps | 50 |
| — Spinning Song, from "The Flying Dutchman" | 35 |
| Orth, J., Op. 8. Four Compositions: | |
| No. 1. Menuet-Fantaisie | 50 |
| " 2. Seconde Danse caractéristique | 50 |
| " 3. Seconde Polonaise | 50 |
| " 4. Staccato brillant | 50 |
| — Op. 22. Twelve Étude Pieces: | |
| No. 11. The Haymakers | 60 |
| " 12. Brilliants | 60 |

PIANO SOLO PIECES. Grade 4. (Moderately Difficult)—(Continued.)

| | |
|-----------------------------------------------------------------------|----|
| Paches, J. A., The Brooklet | 64 |
| — Tendresse. Morceau mélodieux | 64 |
| Papendieck, H., Romance from "Le Nozze di Figaro" | 54 |
| Paradies, P. T., Toccata. A | 21 |
| Pieczonka, A., Tarantella. Am. | 64 |
| — Valse brillante. Ab | 71 |
| Pierné, G., Op. 22. Improvisata. G | 54 |
| — Op. 31. First Nocturne | 50 |
| — Op. 32. Sérénade à Colombine | 54 |
| — Op. 34. Sérénade vénitienne | 50 |
| — Cache-cache (Hide and Seek) | 60 |
| — Sérénade. Ab | 50 |
| Porter, C. H., Love Song | 50 |
| — Song without Words | 60 |
| Raff, J., Op. 2, No. 2. Romance. D | 35 |
| — Op. 75, No. 5. After Sunset | 35 |
| Ravina, H., Op. 13. Nocturne | 50 |
| Reinhold, H., Concert Waltz. A | 35 |
| Rheinberger, J., Op. 1. Four Pieces: | |
| No. 1. Scherzo. Fm. | 50 |
| " 2. Menuetto. D | 25 |
| " 3. Menuetto. D | 25 |
| " 4. Allegretto. A | 35 |
| — The Chase. Impromptu | 40 |
| Richards, B., Op. 27. The Convent Chapel | 50 |
| — Op. 47. The Wanderer's Dream | 35 |
| — Op. 67, No. 1. In Foreign Lands | 50 |
| — Her Bright Smile Haunts Me Still. (Song by W. T. Wrighton),
arr. | 50 |
| Ritter, Th., Le Chant du Braconnier | 75 |
| — Les Courriers. Caprice | 75 |
| Rosellen, H., Tremolo. Rêverie | 50 |
| Rosenhain, J., Andante et Rondo | 60 |
| Roubier, H., Op. 52. Une Fête à Trianon. Gavotte caract. | 50 |
| — Op. 59. Chacone | 50 |
| — Marche des Troubadours | 50 |
| Rougnon, P., Op. 103. Ballerine. Air de Ballet | 50 |
| — Op. 110. Valse des Fileuses | 50 |
| — Valse-Caprice | 60 |
| Rubinstein, A., Op. 44, No. 1. Romance. Eb | 35 |
| — Melody. F | 40 |
| — Miniatures. Twelve Morceaux: | |
| No. 1. Près du Ruisseau | 50 |
| " 2. Le Menuet | 35 |
| " 3. Berceuse | 35 |
| " 4. Hallali | 35 |
| " 7. El Dachtaran. Oriental March | 50 |

PIANO SOLO PIECES. Grade 4. (Moderately Difficult)—(Continued.)

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| Maar, L. V., Op. 28. Four Pieces : | |
| No. 1. Walzer | 60 |
| " 2. Mélodie | 60 |
| Schiller, F., La Princesse | 50 |
| Scharwenka, Ph., Op. 18, No. 2. Moment Musical. A\flat | 25 |
| — Five Characteristic Pieces : | |
| No. 1. Albumleaf | 35 |
| " 2. Mazurka | 35 |
| " 3. Notturmo | 35 |
| " 4. Capriccietto | 50 |
| " 5. Melody | 35 |
| — Moment Musical. A | 35 |
| Scholtz, H., Albumleaf. D\flat | 35 |
| Schubert, F., Op. 90. Impromptus : | |
| No. 1. Allegro molto moderato. C | 60 |
| " 2. Allegro. E \flat | 75 |
| " 3. Andante. G | 50 |
| " 4. Allegretto. A \flat | 60 |
| — Op. 94. Moments Musicaux : | |
| No. 1. Moderato. C | 30 |
| " 3. Allegro moderato. Fm. | 20 |
| — Op. 142. Impromptus : | |
| No. 2. Allegretto. A \flat | 30 |
| — Menuetto | 25 |
| Schultze, C., Op. 20. Héliotrope | 50 |
| Schumann, R., Op. 12, No. 3. Warum? (Why?) | 20 |
| — Op. 15, No. 7. Träumerei, and Op. 68, No. 19. Romanze | 40 |
| — Op. 124. Slumber Song | 35 |
| Schytte, L., At Evening | 25 |
| Seeboeck, W. C. E., Gondoliera | 75 |
| Seiss, I., Op. 9, No. 1. Evening Song | 25 |
| Sharpe, H. F., Pavan | 50 |
| Silsby, S., Valse brillante | 50 |
| Simonetti, A., Madrigale | 35 |
| Smith, S., Dorothy. Old English Dance | 50 |
| — Lady Betty. Old English Dance | 50 |
| Smith, W. G., Op. 87. Two Pieces : | |
| No. 1. Spring's Witchery. Polka giocoso | 75 |
| " 2. Joyous Moments. Valse gracieuse | 75 |
| — Op. 88. Two Pieces : | |
| No. 1. Slumber Song | 60 |
| " 2. Valse pittoresque | 60 |
| Spindler, F., Op. 5. Frisches Grün | 50 |
| — Op. 6. Wellenspiel (Rippling Waves) | 50 |
| — Op. 33. Frisches Leben (Fresh Life) | 50 |
| — Op. 45. Valse gracieuse | 60 |

PIANO SOLO PIECES. Grade 4. (Moderately Difficult)—(Continued.)

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| Spindler, F. , Op. 122, No. 1. Spinning Song from "The Flying Dutchman" | 65 |
| — Chorus of Pilgrims from "Tannhäuser" | 50 |
| — Oh, Thou Sublime, Sweet Ev'ning Star, from "Tannhäuser" | 50 |
| — Slumber Song. Serenade | 50 |
| — Spinning Wheel | 75 |
| — "Tannhäuser" March | 50 |
| Steglich, H. , Op. 7. Le Ruisseau (The Brook) | 50 |
| Tedesco, W. , In the Mill. Impromptu. | 50 |
| Tellam, H. , En Sourdine. Little Serenade | 60 |
| Thoma, R. , Op. 52. Polish Dance | 50 |
| Thomas, A. , Gavotte from "Mignon" | 35 |
| Thomé, Fr. , Op. 25. Simple Aveu. Romance sans Paroles | 50 |
| — Op. 29. Sous la Feuillée (Under the Leaves) | 50 |
| — Op. 36, No. 1. Les Adieux. Valse | 50 |
| — Op. 36, No. 2. La Sirène. Valse | 75 |
| — Op. 36, No. 3. Déclaration. Valse | 50 |
| — Op. 42. Crépuscule (Twilight) | 35 |
| — Op. 43. Tarentelle. Am. | 65 |
| — Op. 49. Berceuse. Eb | 35 |
| — Op. 51. Badinage (Playfulness) | 60 |
| — Op. 52. Chanson du Rouet (Spinning Song) | 50 |
| — Op. 59, No. 2. Papillons roses. Impromptu | 50 |
| — Op. 65. Mandoline. Sérénade espagnole | 65 |
| — Op. 66. Pierrot. Air de Ballet | 50 |
| — Op. 71. La Nafade. Valse | 60 |
| — Op. 72, No. 3. Alsacienne. Valse | 60 |
| — Op. 83. Impromptu-Polka | 50 |
| — Op. 89. Menuet de la Mariée | 50 |
| — Arlequin et Colombine. Air de Ballet | 50 |
| — Chanson de Mai | 60 |
| — Coquetterie. F | 50 |
| — Papillons bleus. Caprice | 50 |
| — Scaramouche. Scène de Ballet | 65 |
| — Sérénade d'Arlequin | 75 |
| Thouret, N. , Barcarolle. Db | 50 |
| Tours, B. , Op. 25. Gavotte moderne | 60 |
| Tschaikowsky, P. , Op. 19, No. 3. Feuillet d'Album. D | 25 |
| — Op. 37, No. 4. Perce-Neige (Snow-Bell). Bb | 35 |
| — Op. 37, No. 6. Barcarolle. Gm. | 50 |
| — Op. 40, No. 2. Chanson triste. Gm. | 25 |
| — Chant sans Paroles. F | 35 |
| Wachs, P. , Aujourd'hui, autrefois. Bluette | 50 |
| — Balancelle (In the Swing). Mazurka de Salon | 60 |
| — La Capricieuse. Mazurka | 60 |
| — Madrilèna. Fantaisie espagnole | 60 |
| — Les Muscadins. Marche élégante | 50 |
| — Les Myrtes. Valse de Salon | 60 |
| — Les Oiseaux Voyageurs (Birds of Passage) | 50 |
| — Valse mystique | 35 |

PIANO SOLO PIECES. Grade 4. (Moderately Difficult)—(Continued)

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| Wallis, J. H., Marathon. Grand March | 50 |
| Ward, Th., Lullaby | 33 |
| Wolff, B., Allegretto scherzando | 60 |
| Wollenhaupt, H. A., Op. 22, No. 1. Morceau en Forme d'Étude. A \flat | 35 |
| — Op. 22, No. 3. Morceau en Forme d'Étude. Am. | 35 |
| — Op. 23, No. 2. La Gazelle. Polka de Salon | 60 |
| — Op. 29, No. 7. L'Inquiétude. Am. | 35 |
| — Op. 29, No. 9. Rhapsodie. Fm. | 50 |
| — Op. 29, No. 10. Nocturne. E \flat | 35 |
| Wrangell, B., Op. 1, No. 3. Arabesque | 40 |
| Zeldenrust, E., Old French Gavotte (Composer unknown) | 50 |

Piano Solo Pieces—Grade 4-5

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| Aus der Ohe, Adele, Op. 4. Compositions : | |
| No. 1. Melody. F | 50 |
| " 2. Slumber Song | 40 |
| Bach, J. S., Gavotte, E, from the Sixth Sonata for Violin, arr. by B. Tours | 35 |
| — My Heart Ever Faithful. Aria, transcr. by A. Lavignac | 35 |
| Bargiel, W., Pensée fugitive | 35 |
| Bartlett, H. N., Op. 82. Berceuse. D \flat | 75 |
| — Op. 87. Witch's Frolic. Concert-piece | 75 |
| — Op. 96, No. 2. A Love Song. Song without Words | 60 |
| — Op. 193. Rural Scenes : | |
| No. 1. The Placid Lake | 60 |
| " 3. The Wayside Flower | 40 |
| " 4. The Woodland Path | 60 |
| " 5. Twilight Murmurings | 60 |
| Beethoven, L. van, Op. 7. Sonata in E \flat (Lebert) | 85 |
| — Op. 10, No. 3. Sonata in D (Lebert) | 60 |
| — Op. 22. Sonata in B \flat (Lebert) | 85 |
| — Op. 31, No. 1. Sonata in G (Lebert) | 85 |
| — Andante. F (Lebert) | 30 |
| Bendel, Fr., Op. 103a. In the Gondola | 50 |
| — Op. 117. Sakontala. Valse brillante | I 00 |
| — Op. 121, No. 2. Danse de Concert | 75 |
| — Op. 139, No. 3. By Moonlight | 75 |
| — Souvenir de Tyrol. Idylle pastorale | 60 |
| Bennett, W. S., Op. 10, No. 2. The Millstream | 35 |
| Bizet, G., Le Retour. Song without Words | 60 |
| — Les Rêves. Song without Words | 35 |
| Blumenthal, J., Les deux Anges (The Two Angels) | 75 |
| Borodin, A., Petite Suite : | |
| Rêverie. D \flat | 25 |
| Sérénade. D \flat | 25 |

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| Brockway, H. , Op. 21, No. 1. Andante tranquillo | 35 |
| Bull, Dr. J. , The King's Hunting Jigg | 35 |
| Buxtehude, D. , Canzonetta. G | 35 |
| Byrde, W. , The Carman's Whistle | 35 |
| — Sellenger's Round | 50 |
| Cajani, A. , Barcarole | 60 |
| — Valzer | 75 |
| Cervantes, I. , Six Cuban Dances | 75 |
| Chaminade, C. , Op. 30. Air de Ballet No. 1. G | 75 |
| — Op. 32. Guitare. Caprice | 50 |
| — Op. 33. Valse-Caprice. D \flat | 75 |
| — Op. 42. Les Willis (The Water Sprites). Caprice | 75 |
| — Op. 56. Scaramouche (The Clown). Caprice | 50 |
| — Op. 60. Les Sylvains (The Fauns) | 50 |
| — Op. 66. Étude. D | 50 |
| Chopin, F. , Op. 6, No. 1. Mazurka. F \sharp m. | 30 |
| — Op. 17, No. 1. Mazurka. B \flat | 20 |
| — Op. 17, No. 4. Mazurka. A \flat m. | 30 |
| — Op. 18. Grande Valse brillante. E \flat | 60 |
| — Op. 24, No. 1. Mazurka. G \flat m. | 20 |
| — Op. 37, No. 1. Nocturne. G \flat m. | 30 |
| — Op. 64, No. 2. Valse. C \sharp m. | 40 |
| — Op. 68, No. 2. Mazurka. A \flat m. | 20 |
| — Op. 69, No. 1. Valse. F \flat m. (posthumous) | 30 |
| Claassen, A. , Op. 37, No. 1. Romance | 75 |
| — Op. 37, No. 3. Valse lente | 75 |
| Couperin, F. , La Bersan (The Hurricane) | 35 |
| — Les petits Moulins à Vent (The Little Windmills) | 25 |
| Cramer, H. , Op. 74, No. 4. Fantasy on Weber's Letzter Gedanke
(Last Idea) | 75 |
| Dibowski, M. , Dreams at Twilight. Nocturne | 40 |
| Döhler, Th. , Op. 24. Nocturne. D \flat | 50 |
| Egghard, J. , Op. 2. La Campanella. Impromptu | 60 |
| Ehrlich, G. , Op. 12. Barcarole No. 2 | 50 |
| Engel, S. C. , Op. 32, No. 1. At the Lake | 50 |
| No. 2. To Spring | 50 |
| " 3. Gesangsscene | 50 |
| — Pensée fugitive | 50 |
| Favarger, R. , Op. 4. Fantasy on Themes by Weber | 75 |
| — Fantasy on Gounod's "Faust" | 1 00 |
| — Robin des Bois (Der Freischütz). Prière et Chœur | 75 |
| Field, J. , Nocturne No. 1. E \flat (Liszt) | 30 |
| — Nocturne No. 6. F (Liszt) | 25 |
| — Nocturne No. 12. E (Liszt) | 40 |
| — Rondo. E \flat (Bülow) | 60 |

PIANO SOLO PIECES. Grade 4-5—(Continued.)

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| rescobaldi, G., Corrente and Canzona | 35 |
| ade, N. W., Op. 41. In the Woods | 50 |
| — Spring Flowers: No. 1, F; No. 2, B \flat ; No. 3, D | each 35 |
| ibbons, O., The Lord of Salisbury his Pavin | 25 |
| odard, B., Op. 25. First Mazurka. Dm. | 75 |
| — Op. 42, No. 1. Le Cavalier fantastique. Étude | 50 |
| — Op. 47. Novellozza. Bluettes | 40 |
| — Op. 55, No. 4. Viennoise. Valse. D \flat | 50 |
| — Op. 103, No. 3. Gigue. G | 50 |
| oldner, W., Op. 47, No. 2. Causerie. A\flat | 60 |
| — Op. 50. Three Pieces: | |
| No. 1. Intermezzo-Ballet | 65 |
| " 2. Romance | 50 |
| " 3. Valse brillante | 75 |
| loria, A., Op. 7. Étude de Concert. E\flat | 50 |
| ottschalk, L. M., Op. 11. West Indian Serenade (Le Mancenillier) | 60 |
| ouvy, Th., Op. 79, No. 3. Impromptu | 50 |
| braun, C. H., Gigue | 35 |
| regh, L., Op. 26. La Gaditana. Gr. Valse brillante | 75 |
| — Le Chant du Séraphin | 60 |
| — Gay Butterflies. Caprice | 50 |
| — Grande Valse romantique. D \flat | 75 |
| — Les Phalènes. Caprice | 60 |
| Grieg, E., Op. 35, No. 2. Norwegian Dance | 35 |
| — Op. 43, No. 3. At Home | 25 |
| — Op. 43, No. 4. Birdling | 25 |
| — Op. 46, No. 3. Dance of Anitra | 35 |
| — Op. 54, No. 4. Notturmo | 35 |
| — Op. 54, No. 6. Ringing Bells (Klokkeklang) | 25 |
| Grodzky, B., Op. 1, No. 3. Barcarolle | 50 |
| Haberbier, E., Une Fleur printanière | 25 |
| Handel, G. F., Gavotte. B\flat (J. de Sivrai) | 50 |
| Haydn, J., Andante con Variazioni. Fm. (Lebert) | 40 |
| — Sonatas, Edited and Fingered by L. Klee and S. Lebert): | |
| No. 4. Schirmer Ed. Gm. 40 | No. 14. Schirmer Ed. D 40 |
| " 6. " " C \sharp m. 30 | " 15. " " C 50 |
| " 9. " " D 40 | " 17. " " E 40 |
| " 13. " " F 50 | " 18. " " B \flat 50 |
| Heller, S., Op. 18. Improvisata | 35 |
| — Op. 77. Saltarello | 75 |
| — Op. 82. Flowers, Fruits and Thorns: | |
| No. 9. Allegretto con grazia. E | 35 |
| — Hunting Song | 60 |

PIANO SOLO PIECES. Grade 4-5—(Continued.)

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| Hill, Edw. Burlinghame, Country Idyls. Six Pieces for Pianoforte, | net | 1 25 |
| Hoffman, R., Cascarilla. Cuban Dance | | 75 |
| Hofmann, H., Barcarole, arr. by R. Thallon | | 35 |
| — Elegie, arr. by R. Thallon | | 50 |
| — Gavotte from "Donna Diana" | | 35 |
| Jadassohn, S., Op. 35. Scherzo. F# | | 25 |
| Jaell, A., Two Transcriptions : | | |
| No. 1. The Last Rose of Summer | | 60 |
| " 2. Comin' Thro' the Rye | | 50 |
| Jensen, A., In the Tavern | | 50 |
| Joseffy, R., Aquarelle | | 50 |
| — Second Melody | | 50 |
| — Serenade No. 2 | | 50 |
| Karganoff, G., Op. 4. Tarentelle | | 65 |
| — Op. 27. Près d'un Ruisseau (By the Brookside) | | 75 |
| Ketten, H., Op. 10. Chasse au Papillon. Étude caract. | | 75 |
| Ketterer, E., Au Printemps (To Spring). Song by Gounod, transcr. | | 75 |
| — Op. 118. Caprice militaire | | 75 |
| — Op. 139. Le Chant du Bivouac (Camp Song) | | 50 |
| — Valse brillante, from "Coppélia" | | 75 |
| Kjerulf, H., Cradle Song | | 25 |
| Klein, B. C., Passing Thoughts : | | |
| No. 1. Remembrance | | 40 |
| " 2. Restlessness | | 50 |
| " 3. A Question | | 40 |
| " 4. Frank and Free | | 50 |
| Klein, B. O., Op. 51. Eight Pieces : | | |
| No. 3. Valse triste | | 50 |
| " 4. Valse lente | | 40 |
| " 8. Vasantasena | | 40 |
| — Op. 54, No. 4. Chanson mélancolique | | 25 |
| No. 7. Valse fantastique | | 65 |
| " 8. Sérénade américaine | | 50 |
| Lambert, A., Op. 4, No. 2. Étude. G | | 35 |
| — Bourrée. C | | 35 |
| Lange, G., Siegmund's Love Song, from "Walküre" | | 60 |
| — Walther's Song, from "Meistersinger" | | 75 |
| Lasson, P., Crescendo | | 35 |
| Lavallée, C., Le Papillon (The Butterfly) | | 60 |
| Lavignac, A., "Ask, if yon Damask Rose." Air from "Susanna." | | |
| by Händel, transcr. | | 35 |
| Lefébure-Wély, Titania. Fantaisie de Concert | | 75 |
| Leschetizky, Th., Op. 24, No. 2. Mazurka. E♭ | | 60 |
| — Les Pêcheurs (The Fishers) | | 50 |

F AND SOLO PIECES. Grade 4-5—(Continued.)

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| Leybach, J. , Op. 27. "Sonnambula." Fantaisie | I 00 |
| — Op. 35. "Faust." Fantaisie | 75 |
| — Op. 48. "I Puritani." Fantaisie | 80 |
| — Op. 65. "Norma." Fantaisie | I 00 |
| — Op. 86. "Oberon." Fantaisie | 80 |
| — Op. 103. "Carmen." Fantaisie | I 00 |
| Liebling, E. , Op. 34, No. 2. Elfin Dance | 75 |
| — Op. 35. Second Minuet | 75 |
| Liebling, L. , Op. 2, No. 2. Rêverie poétique | 40 |
| Lucas, C. , Barcarolle | 60 |
| Luebert, G. H. , Op. 25. Ivanhoe. Mazurka de Salon | 75 |
| — Op. 40. By the Sea. Nocturne | 75 |
| — Op. 42. The Three Graces. Three Fantaisies: | |
| No. 1. Faith | 75 |
| " 2. Hope | 75 |
| " 3. Charity | 60 |
| Mason, W. , Op. 20. Spring Dawn. Mazurka-Caprice | 75 |
| — Op. 23, No. 1. Polka-Caprice. Ep | 75 |
| — Op. 45. Two Albumleaves | 40 |
| — Gavotte, D, from the Sixth 'Cello Sonata by J. S. Bach, transcr. | 50 |
| Mathias, G. , Op. 43. Tarentelle | 60 |
| Mayer, C. , Grâce. Étude mélodique | 50 |
| Mendelssohn, F. , Songs without Words (Kullak): | |
| No. 7. (Op. 30) 20 No. 21. | 40 |
| " 13. (Op. 38) 30 " 23. Folk-song | 30 |
| " 20. 30 " 30. Spring Song | 30 |
| Meyer-Helmund, E. , Arabesque | 50 |
| — Nocturne | 50 |
| Miller, R. K. , Op. 5. Scherzo-Valse | 65 |
| Moscheles, I. , Op. 71. Rondeau expressif | 75 |
| — La Gaïeté. Rondo brillante | 75 |
| Moszkowski, M. , Op. 12, No. 5. Spanish Dance | 35 |
| — Op. 31, No. 1. Monologue | 50 |
| — Op. 31, No. 4. Scherzetto | 60 |
| — Op. 32, No. 1. In Tempo di Minuetto | 35 |
| — Op. 42, No. 3. Momento giojoso | 50 |
| Mozart, W. A. , Pastorale variée | 65 |
| — Sonatas (S. Lebert): | |
| No. 12. Schirmer Ed. B \flat | 60 |
| " 13. " " D | 60 |
| " 14. " " D | 60 |
| Niemann, R. , Murmuring Zephyrs (A. Jensen), transcr. | 50 |
| Pachulski, H. , Op. 3, No. 1. Chant sans Paroles | 40 |
| Paderewski, I. J. , Op. 14, No. 1. Menuet | 50 |

PIANO SOLO PIECES. Grade 4-5—(Continued.)

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| Preyer, C. A., Op. 40. Three Pieces : | |
| No. 1. Norwegian Dance | 75 |
| " 2. Canzonetta | 60 |
| " 3. Sérénade espagnole | 60 |
| Rameau, J. Ph., Le Rappel des Oiseaux | 35 |
| Reinhold, H., Op. 28, No. 3. Impromptu. C♯m. | 75 |
| Rheinberger, J., Op. 7, No. 1. Ballade. Gm. | 50 |
| — Toccatina. F | 40 |
| Rubinstein, A., Op. 30, No. 1. Barcarolle. Fm. | 50 |
| — Op. 82, No. 7. Polka bohème, in G | 40 |
| — Serenade, in Dm. (From "Miniatures") | 50 |
| — The Hermit (L'Hermite). (From "Miniatures") | 35 |
| — Valse, in F. (From "Miniatures") | 50 |
| — Cavalier and Maiden (Chevalier et Payse). (From "Miniatures") | 50 |
| — At the Window (A la Fenêtre). (From "Miniatures") | 35 |
| — To Meet Again (Revoir). (From "Miniatures") | 50 |
| — Morning Serenade (Aubade) | 35 |
| Saar, Louis V., Op. 24, No. 1. Valse noble | 50 |
| — Op. 24, No. 2. Gavotte moderne | 50 |
| — Op. 24, No. 3. Serenade | 65 |
| — Op. 24, No. 4. Berceuse mignonne | 50 |
| — Op. 28, No. 3. Étude | 50 |
| — Op. 28, No. 4. Pezzo classico | 75 |
| Saint-Saëns, C., Song without Words. Romance | 35 |
| Sapellnikoff, W., Petite Mazurka | 50 |
| Scarlatti, D., Sonata in F | 35 |
| Scharwenka, X., Op. 9, No. 2. Polish Dance | 35 |
| — A l'Hongroise | 65 |
| Scholtz, H., Op. 71, No. 3. Burleske | 60 |
| — At the Spring | 50 |
| Schultze, C., At the Spinning Wheel (Am Spinnrädchen) | 50 |
| Schumann, R., Music at Twilight (Abendmusik) | 40 |
| — Nocturne No. 4, in F | 25 |
| Schütt, E., Valse lente | 35 |
| Schytte, L., Op. 15, No. 12. Étude | 25 |
| — Berceuse | 35 |
| — Gavotte, in E | 35 |
| — Nocturne, in Am. | 35 |
| — Peasants' Dance | 25 |
| Seiss, I., Op. 9, No. 2. Intermezzo | 35 |
| Silas, E., Gavotte in Em. | 35 |
| Spindler, Fr., Op. 53. Polka brillante | 50 |
| — Op. 348. Rippling Brooklet (Quellenrauschen) | 75 |

PIANO SOLO PIECES. Grade 4-5—(Continued.)

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| Strelezki, A. , Op. 191, No. 4. Serenade | 35 |
| — Op. 194, No. 2. Mazurka | 50 |
| Thomé, F. , Op. 57. Papillons | 75 |
| — Babillage | 60 |
| — Barcarolle | 50 |
| — Valse aragonaise | 75 |
| Toledo, F. , Feuilletts d'Album : | |
| No. 1. In Gondola | 50 |
| " 2. Étude | 60 |
| Tschaikowsky, P. , Op. 5, Romance, in Fm. | 50 |
| — Op. 37, No. 11. Troika | 50 |
| Weber, C. M. v. , Op. 62. Rondo brillant | 60 |
| Weber, G. , Op. 7, No. 2. Butterflies (Schmetterlinge). Idyl | 35 |
| Whiting, Arthur , Albumleaf | 50 |
| — Bagatelle | 50 |
| — Idyl | 40 |
| — Scherzino | 40 |
| Widor, Ch. M. , Op. 15, No. 4. Morceau de Salon, in G | 35 |
| Wieghorst, C. , Étude | 60 |
| Wilm, N. v. , Op. 47, No. 1. Romanze | 60 |
| — Op. 47, No. 2. Humoreske | 60 |
| — Spinning Wheel (Am Spinnrocken) | 35 |
| Wollenhaupt, H. A. , Op. 22, No. 2. Morceau caractéristique en forme d'Étude. Fm. | 35 |
| — Op. 22, No. 4. Morceau caractéristique en forme d'Étude. E | 35 |
| — Op. 22, No. 5. Morceau caractéristique en forme d'Étude. Em. | 35 |
| — Op. 23, No. 1. L'Hirondelle | 60 |
| — Op. 25. Le Ruisseau. Valse-Étude | 50 |
| — Op. 31. Grande Marche militaire | 75 |
| — Op. 33. A Bord de l'Arago. Gr. Valse brillante | 75 |
| — Op. 54. Song of the Sirens. Valse brillante | i 00 |
| — Fleurs de Paradis | 50 |
| Woodman, R. H. , A Romance | 50 |
| Wrangell, Basile , Op. 1, No. 2. Chanson naïve | 25 |
| — Op. 1, No. 4. Romance | 40 |
| — Op. 1, No. 5. Berceuse | 40 |
| — Op. 1, No. 6. Petite Valse | 40 |

Piano Solo Pieces—Grade 5

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| Ascher, J. , Op. 17. Les Gouttes d'Eau. Caprice-Étude | 75 |
| — Alice. Transcription de Concert | 75 |
| Aus der Ohe, Adele , Op. 4, No. 3. Rustic Dance | 75 |
| — Op. 10, No. 1. Melodie (No. 2) | 50 |
| — Op. 10, No. 2. Berceuse | 60 |
| — Op. 11. Mazurka | 75 |

PIANO SOLO PIECES. Grade 5—(Continued.)

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| Balakirew, M., The Lark (L'Alouette) | 50 |
| Bargiel, W., Op. 31, No. 3. Marcia fantastica | 50 |
| — Scherzo (from Suite Op. 31) | 50 |
| — Tempo di Menuetto | 35 |
| Bartlett, Homer N., Op. 1. Polka de Concert, in G \flat | I 00 |
| — Op. 61. Saltarelle, in E \flat | 75 |
| — Op. 75. La Promenade | 60 |
| — Op. 77. Grand Marche militaire, in E | 75 |
| — Op. 84. Tendresse | 60 |
| — Op. 156. Rêverie poétique | 50 |
| — Op. 159. Grande Valse brillante | 75 |
| — Op. 193, No. 2. Dragonflies | 75 |
| Beethoven, L. v., Op. 26. Sonata in A \flat (Bülow) | 60 |
| — Op. 28. Sonata in D (Pastorale). (Lebert) | 60 |
| — Op. 78. Sonata in F \sharp (Bülow) | 55 |
| Bendel, F., Op. 52. L'Idéal d'amour. Mélodie | I 00 |
| — Op. 114. La Cascade. Étude de Concert | 75 |
| — Op. 139, No. 4. Cascade du Chaudron | I 00 |
| — Spinning Wheel (In Sentas Spinnstube) | 60 |
| — Thornrose (Dornröschen) | 60 |
| — Song Improvisations: | |
| Bendel, F. Heart Throbs | 60 |
| Brahms, Joh. The Little Dustman (Sandmännchen) | 60 |
| Chopin, F. Lithuanian Song | 75 |
| Franz, R. Dedication | 75 |
| Jensen, Ad. By the River (Riberiegas del Rio) | 60 |
| Rubinstein, A. The Dew Is Sparkling (Es blinkt der Thau) | 75 |
| Wagner, Rich. By Silent Hearth (from "Die Meistersinger") | 75 |
| — Siegmund's Love Song (from "Walküre") | 75 |
| — Walther's Prize Song (from "Die Meistersinger") | 75 |
| Bizet, G., Menuet in Cm. de l'Arlésienne | 50 |
| — Menuet in E \flat de l'Arlésienne | 50 |
| — Spring Song (Chanson d'Avril). (Transcribed by Buonamici) | 75 |
| — Tarentelle. (Transcribed by Buonamici) | I 00 |
| Blumenthal, J., Op. 1. La Source. Caprice | 75 |
| Borodin, A., Nocturne (Petite Suite) | 25 |
| Brockway, Howard, Op. 21, No. 3. Romance | 50 |
| — Op. 21, No. 4. Valse-Caprice | 50 |
| — Op. 25, No. 1. Capriccio | 60 |
| — Op. 25, No. 2. March | 75 |
| Carreño, T., Mi Teresita. Waltz | 50 |
| — Spring (Le Printemps). Waltz | 75 |
| Chaminade, C., Op. 7. Barcarolle, in F | 50 |
| — Op. 35, No. 3. Spinning Wheel (Fileuse), in E | I 00 |
| — Op. 43. Gigue, in D | 75 |
| — Op. 61. Arabesque, in Gm. | 50 |

PIANO SOLO PIECES. Grade 5—(Continued.)

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| Chopin, F., Op. 26, No. 1. Polonaise, in C \sharp m. (Mikuli) | 50 |
| — Op. 27, No. 2. Nocturne, in D \flat | 40 |
| — Op. 28, No. 3. Prélude, in G | 20 |
| — Op. 28, No. 15. Prélude, in D \flat | 30 |
| — { Op. 28, No. 20. Prélude, in C \sharp m. } | |
| — { Op. 28, No. 21. Prélude, in B \flat } | 30 |
| — Op. 29. Impromptu, in A \flat | 50 |
| — Op. 32, No. 1. Nocturne, in B | 30 |
| — Op. 33, No. 4. Mazurka, in B \sharp m. | 40 |
| — Op. 34, No. 1. Valse brillante, in A \flat | 60 |
| — Op. 40, No. 1. Polonaise, in A | 50 |
| — Op. 55, No. 1. Nocturne, in F \sharp m. | 30 |
| — Op. 64, No. 3. Valse, in A \flat | 40 |
| — Op. 70, No. 1. Valse, in G \flat | 30 |
| — Valse, in E \sharp m. (posthumous) | 30 |
| Claassen, Arthur, Op. 37, No. 2. Novellette | 75 |
| — Op. 37, No. 4. Blessed Hour (Glückliche Stunde) | 50 |
| Couperin, F., La Fleurie (<i>ou</i> La tendre Nanette) | 25 |
| Cui, C., Intermezzo | 60 |
| Davidoff, Carl, At the Fountain. (Transcribed by Vogrich) | 85 |
| Döhler, Th., Op. 39. Tarantella | 75 |
| Durante, F., Studio | 35 |
| Engel, S. Camillo, Op. 24, No. 1. Novellette | I 00 |
| Field, John, Nocturne, in A \flat (Liszt) | 25 |
| — Réverie-Nocturne, in C (Liszt) | 25 |
| — Nocturne, in G (Liszt) | 15 |
| Godard, Benj., Op. 42, No. 12. La Chevaleresque. Étude | 85 |
| — Op. 53, No. 1. En Courant | 75 |
| — Op. 53, No. 6. En Valsant | 85 |
| — Op. 54. Second Mazurka, in B \flat | 75 |
| — Op. 55, No. 6. Bergers et Bergères | 50 |
| — Op. 74. Third Mazurka, in E \flat | 85 |
| — Op. 75. Fourth Valse | 60 |
| — Op. 80. Second Barcarolle, in F | 65 |
| — Op. 82. Renouveau. Étude | 75 |
| — Op. 85. At the Spinning Wheel (Au Rouet) | 75 |
| — Op. 88. Valse chromatique (5 $^{\text{me}}$ Valse), in G | 75 |
| — Op. 103, No. 4. Fourth Mazurka, in B \flat | 75 |
| — Op. 107, No. 3. Jugglery (Jonglerie). Étude | 50 |
| — Op. 107, No. 11. Guirlandes. Étude | 65 |
| — Op. 110, No. 1. Française, Menuet | 35 |
| — Op. 110, No. 2. Vénitienne (4 $^{\text{me}}$ Barcarolle) | 50 |
| — Op. 110, No. 3. Espagnole. Boléro | 75 |
| — Op. 110, No. 4. Indienne | 75 |
| — Op. 124. Valse à danser | 75 |
| Goldner, Wm., Op. 47, No. 2. Barcarolle | 60 |
| — Op. 47, No. 3. Polonaise | 75 |
| Goria, A., Op. 27. Belisario. Fantasia on opera by Donizetti | I 00 |

PIANO SOLO PIECES. Grade 5—(Continued.)

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| Gottschalk, L. M., Op. 15. The Banjo. Fantaisie grotesque | I | 00 |
| — Op. 16. The Last Hope. Meditation | | 75 |
| — Op. 17. Marche du Nuit | | 75 |
| — Op. 21. The Spark (La Scintilla). Mazurka sentimentale | | 60 |
| — Op. 24. Sospiro. Valse poétique | | 75 |
| — Op. 26. Ricordati. Nocturne | | 60 |
| Grieg, Ed., Op. 19, No. 2. Norwegian Bridal Procession | | 35 |
| — Op. 19, No. 3. From the Carnival (Aus dem Carneval) | | 60 |
| — Op. 40, No. 5. Rigaudon | | 35 |
| — Op. 41, No. 3. I Love Thee (Ich liebe dich). (Transcription) | | 35 |
| — Op. 43, No. 1. Papillon | | 35 |
| — Op. 43, No. 5. Erotik | | 50 |
| — Op. 43, No. 6. To Spring (An den Frühling) | | 50 |
| — Op. 54, No. 3. March of the Dwarfs (Zug der Zwerge) | | 50 |
| — Op. 54, No. 5. Scherzo | | 35 |
| — Op. 68, No. 3. At Thy Feet (Zu deinen Füßen) | | 35 |
| Grodzky, B., Op. 1, No. 2. Petite Sérénade | | 40 |
| Haberbier, E., Op. 53, No. 6. Fleeting Time (Flüchtige Zeit) | | 25 |
| Händel, G. F., Air and Variations, "Harmonious Blacksmith"
(Bülow) | | 50 |
| Haydn, J., Fantasia in C (Bülow) | | 75 |
| Heller, S., Op. 33. The Trout (Die Forelle). (F. Schubert) | | 75 |
| — Op. 67. On Wings of Song (Auf Flügeln des Gesanges).
(Mendelssohn) | I | 25 |
| Henselt, Ad., Op. 4. Rhapsodie, in Fm. | | 50 |
| — Op. 15. Spring Song (Frühlingslied) | | 65 |
| Hoffman, Rich., Caprice de Concert, sur des motifs de "Favorita,"
"Huguenots" and "Traviata" | I | 25 |
| — "Les Huguenots" | I | 50 |
| — "Rigoletto." Fantaisie-Caprice | I | 25 |
| Huber, H., Op. 14, No. 1. Gavotte, in Em. | | 50 |
| Huss, Henry Holden, Op. 17, No. 2. Prelude, in D | | 60 |
| Jaell, A., Op. 14. Fairies' Dance (Danse des Fées) | | 75 |
| Jensen, Ad., Erotikon : | | |
| No. 1. Cassandra | | 35 |
| " 2. The Enchantress | | 50 |
| " 4. Electra | | 35 |
| John, H., Gavotte (from Glück's "Don Juan") | | 25 |
| Joseffy, Rafael, Aria (Transcribed from Bach) | | 35 |
| Ketten, H., Op. 94. La Castagnette | | 75 |
| Klein, Bruno Oscar, Op. 50. Italian Suite, in Em. (Complete) | 2 | 00 |
| — The same in separate numbers : | | |
| No. 1. Preludio | | 50 |
| " 2. Canzonetta | | 40 |
| " 3. Minuetto | | 50 |
| " 4. Alla Tarantella | | 75 |

PIANO SOLO PIECES. Grade 5—(Continued) ..

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| Klein, Bruno Oscar , Op. 51, No. 1. Pensée poétique | 25 |
| — Op. 51, No. 2. Berceuse | 40 |
| — Op. 51, No. 5. Longing | 25 |
| — Op. 51, No. 6. Consolation | 40 |
| — Op. 51, No. 7. Intermezzo | 50 |
| — Op. 54, No. 1. Deuxième Pensée poétique | 50 |
| — Op. 54, No. 2. Undine and Huldbrand. Idyl | 50 |
| — Op. 54, No. 3. Undine's Bridal Song | 50 |
| — Op. 54, No. 5. Troisième Pensée poétique | 50 |
| — Op. 54, No. 6. Tempo di Polka | 50 |
| Krüger, W. , Op. 14. La Gazelle | 75 |
| — Op. 25. Harpe éolienne. Rêverie | 75 |
| Kullak, Th. , Op. 5. La Danse des Sylphides | I 00 |
| — Op. 22. La Gazelle | I 00 |
| — Op. 37. Perles d'écume. Fantaisie-Étude | 75 |
| Leschetizky, Th. , Op. 11, No. 1. Sweet Dream (Le doux Rêve) | 35 |
| — Op. 11, No. 4. Barcarolle napolitaine | 35 |
| — Op. 24, No. 1. Mazurka, in E♭. | 50 |
| — Op. 36, No. 4. The Spring (La Source) | 75 |
| — The Two Larks (Les deux Alouettes) | 50 |
| — Valse chromatique | 60 |
| Leybach, J. , Op. 5. Fantaisie sur un thème allemand | I 00 |
| Liadow, A. , Op. 24, No. 2. Berceuse, in G♭ | 50 |
| Liszt, F. , Canzone napolitana. Notturmo | 50 |
| — Consolations, No. 3, in D♭ | 50 |
| — Consolations, No. 5, in E | 35 |
| — Transcriptions of Songs, and Arrangements : | |
| Ave Maria (Arcadelt) | 40 |
| Maiden's Wish (Chopin) | 50 |
| Der Asra (Rubinstein) | 50 |
| Du bist die Ruh' (Schubert) | 50 |
| Eulogy of Tears (Lob der Thränen). (Schubert) | 35 |
| Serenade (Leise flehen). (Schubert) | 50 |
| Serenade (Hark, Hark, the Lark). (Schubert) | 60 |
| Elsa's Bridal Procession, from "Lohengrin" (Wagner) | 50 |
| Elsa's Dream and Lohengrin's Reproof, from "Lohengrin" (Wagner) | 75 |
| Song to the Evening Star, from "Tannhäuser" (Wagner) | 75 |
| Litolff, H. , Les Octaves | 75 |
| — Spinning Song (Spinnlied) | 75 |
| Lysberg, Ch. B. , Op. 34. La Fontaine | 50 |
| Mason, Wm. , Op. 47. Prélude mélodique | 50 |
| — Op. 48. Amourette | 75 |
| Mayer, Ch. , Op. 61, No. 3. Grande Étude, in F♯ (Les Arpègés) | 75 |
| Mendelssohn, F. , Op. 14. Rondo capriccioso | 75 |
| — Songs without Words : | |
| No. 17. | 40 |
| " 18. | 40 |
| " 29. (Venetian Boat Song) | 30 |
| " 34. (Spinning Song) | 40 |

PIANO SOLO PIECES. Grade 5—(Continued.)

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| Miller, Russell King , Op. 8. Ricordanza | 75 |
| Moszkowski, M. , Op. 7, No. 2. Moment musical. C#m. | 75 |
| — Op. 31, No. 2. Mélodie | 50 |
| — Op. 45, No. 2. Guitarre | 75 |
| — Gondoliera, in Gm. | 75 |
| — Valse brillante, in A♭ | 85 |
| Mozart, W. A. , Sonata (Schirmer Ed. No. 15), in D | 60 |
| — Sonata (Schirmer Ed. No. 16), in Am. | 60 |
| Nápravník, E. , Op. 48, No. 1. Notturmo. (La Réminiscence de Chopin) | 50 |
| — Op. 48, No. 3. Mélancolie | 35 |
| Nicodé, J. L. , Op. 13, No. 3. Barcarolle | 35 |
| — Op. 28, No. 1. Walzer | 75 |
| — Canzonetta | 35 |
| Pabst, L. , Op. 12. Gavotte and Musette | 50 |
| Pachulski, H. , Op. 3, No. 2. Spinning Song (La Fileuse) | 50 |
| — Op. 3, No. 3. Impromptu | 50 |
| — Op. 8, No. 4. Prelude in F | 25 |
| Paderewski, I. J. , Menuet (No. 2) | 75 |
| — Nocturne | 75 |
| Pape, Willie , Op. 26. Irish Melodies. (Believe Me, If All Those Endearing, and Garry Owen) | 75 |
| — Op. 29. Irish Melodies. (The Minstrel Boy, and St. Patrick's Day) | 75 |
| — Op. 30. Scotch Melodies. (Ye Banks and Braes, and Bonnie Dundee) | 75 |
| — Op. 34. The Brook. (Song by Dolores) | 75 |
| — Op. 40. The Valley Lay Smiling, and The Girl I Left Behind Me | 75 |
| Pfeiffer, Geo. , Op. 82. Inquiétude | 75 |
| Pirani, E. , Gavotte | 50 |
| Rachmaninoff, S. , Op. 3, No. 4. Polichinelle | 65 |
| — Op. 10, No. 2. Valse, in A | 60 |
| — Op. 10, No. 4. Mélodie, in Em. | 50 |
| Raff, J. , Op. 94. Impromptu-Valse | 75 |
| — Op. 111, No. 1. Bolero | 60 |
| — Op. 111, No. 2. Valse-Caprice | 75 |
| — Op. 118. Valse favorite, in D♭ | 75 |
| — Op. 130, No. 1. Étude mélodique, in A♭ | 50 |
| — Op. 130, No. 2. Étude mélodique, in A | 50 |
| — Op. 156. Valse brillante | 1 00 |
| — Op. 157, No. 2. La Fileuse | 75 |
| — At Evening (Abends). Nocturne | 35 |
| — Eclogue, in G♭ | 50 |
| — Fantaisie brillante. "Lohengrin" | 1 25 |
| — Moto perpetuo. Étude | 50 |
| Rameau, J. P. , Gavotte with Variations | 60 |
| — The Hen (La Poule) | 50 |

PIANO SOLO PIECES. Grade 5—(Continued.)

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| Reinecke, C., Op. 21. Polonaise | 75 |
| — Jagdstück (La Chasse) | 75 |
| — Rigodon | 75 |
| Rheinberger, J., Fuge | 50 |
| Rimsky-Korsakoff, N., Op. 11, No. 2. Novellette, in Bm. | 50 |
| Rubinstein, A., Op. 1. Ondine | 35 |
| — Op. 10, No. 22. Kamennoi Ostrow, in F# | 75 |
| — Op. 50, No. 3. Barcarolle, in Gm. | 35 |
| — Marcia alla Turca, from "Die Ruinen von Athen" (Beethoven) | 35 |
| — The Procession (Le Cortège). (No. 12 of "Miniatures") | 50 |
| — Valse-Caprice, in E \flat | 75 |
| Rubinstein, Nicolas, Op. 11, No. 2. Mazurka | 50 |
| Sapellnikoff, W., Op. 3. Danse des Elfes | I 00 |
| Satter, G., Belles de New York. Valse brillante | I 00 |
| Scarlatti, D., Capriccio. (Tausig) | 50 |
| — Pastorale. (Tausig) | 35 |
| Scharwenka, X., Op. 3, No. 1. Polish Dance. E\flatm. | 35 |
| — Op. 11. Tarentelle | 75 |
| — Op. 13. First Valse-Caprice | 75 |
| — Op. 27, No. 3. Staccato Study | 50 |
| — Op. 43, No. 1. Minuet, in C | 50 |
| — Rêverie (Phantasiestück) | 35 |
| Schubert, Fr., Op. 94. Moments Musicaux (Edited by Buonamici): | |
| No. 2. Andante, in A \flat | 30 |
| " 4. Moderato, in C#m. | 40 |
| " 5. Allegro vivace, in Fm. | 35 |
| " 6. Allegretto, in A \flat | 20 |
| — Op. 142. Impromptus (Edited by Buonamici): | |
| No. 1. Allegro moderato, in Fm. | 75 |
| " 3. Andante, in B \flat | 50 |
| " 4. Allegro scherzando, in Fm. | 60 |
| — Adagio, in E. (Vogrich) | 50 |
| Schumann, G., Op. 11. Tarantelle | 75 |
| Schumann, Rob., Op. 12, No. 1. In the Evening (Des Abends) | 30 |
| — Op. 12, No. 4. Whims (Grillen) | 30 |
| — Op. 12, No. 6. Fable | 30 |
| — Op. 12, No. 8. Epilogue (Ende vom Lied) | 30 |
| — Op. 18. Arabesque | 75 |
| — Scherzo, in B \flat , from Faschingsschwank | 35 |
| Schütt, Ed., Canzonetta, in D | 35 |
| — Étude mignonne | 35 |
| — Humoresque | 35 |
| Schytte, L., Op. 34, No. 7. Étude mélodique, in G | 50 |
| — Spring Flowers (Frühlingsblumen) | 35 |
| Seeling, H., The Dance of the Gnomes (Gnomenreigen) | 35 |
| Sieeking, M., Introduction et Valse lente | 50 |

PIANO SOLO PIECES. Grade 5—(Continued.)

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| Silas, E., Op. 104. Rigaudon | 50 |
| — Bourrée, in Gm. | 50 |
| — Gavotte, in Am. | 60 |
| — Gigue, in Am. | 50 |
| — Tarentelle, in D \flat | 75 |
| Sinding, Chr., Op. 32, No. 3. Voices of Spring (Frühlingsrauschen) | 60 |
| Stavenhagen, B., Op. 2, No. 3. Caprice | 35 |
| Tausig, C., L'Espérance. Nocturne varié | 60 |
| Tedesco, I., Loreley (Paraphrase) | 75 |
| Thalberg, S., Op. 72. Home, Sweet Home (Simplified) | I 00 |
| Tschaikowsky, P., Op. 7. Valse-Scherzo, in A | 60 |
| — Op. 9, No. 2. Polka de Salon, in B \flat | 50 |
| — Op. 10, No. 1. Nocturne, in F | 35 |
| — Op. 10, No. 2. Humoresque, in G | 35 |
| — Op. 19, No. 1. Rêverie du Soir, in Gm. | 35 |
| — Op. 19, No. 2. Scherzo humoristique, in D | 60 |
| — Op. 72, No. 3. Tendres Reproches | 50 |
| — Op. 72, No. 9. Un Poco di Schumann | 40 |
| — Op. 72, No. 11. Valse-Bluette | 50 |
| — Op. 72, No. 15. Un Poco di Chopin | 50 |
| — Op. 72, No. 17. Passé lointain | 50 |
| Vogrich, Max, Spring Night (Frühlingsnacht). (Adolf Jensen) | 50 |
| — Old Heidelberg. (Adolf Jensen) | 65 |
| Wallace, Wm. Vincent, Grande Polka de Concert | 75 |
| — Witches' Dance. (Paganini) | 75 |
| Weber, C. M. v., Op. 65. Invitation to the Dance | 60 |
| — Mouvement perpétuel | 75 |
| Westerhout, N. v., Bal d'enfants | 35 |
| — Badinerie | 50 |
| — Fantaisia | 50 |
| — Gavotta, in A | 50 |
| — Gavotta, in Gm. | 35 |
| — Ma belle qui danse | 50 |
| — Menuetto | 50 |
| — Momento capriccioso | 35 |
| Whiting, Arthur, Op. 14, No. 1. Valse-Improvisation | 60 |
| — Op. 14, No. 2. Valse-Caprice | 60 |
| — Op. 14, No. 3. Valse sentimentale | 60 |
| — Bagatelles : | |
| Caprice | 50 |
| Humoreske | 40 |
| Widor, Ch. M., Op. 15, No. 6. Morceau de Salon, in D \flat | 35 |
| Wilm, N. von, Valse-Impromptu, in A \flat | 50 |
| Wollenhaupt, H. A., Op. 16. La Campanella. Étude de Concert | 50 |
| — Op. 27, No. 2. Valse styrienne, in B | 65 |
| — Op. 38. The Whispering Wind. Mazurka-Caprice | 75 |
| — Op. 53. Sparkling Diamonds. Mazurka brillante | I 00 |
| — Op. 54. Song of the Sirens. Valse brillante | I 00 |
| — Op. 60. Star-spangled Banner. Paraphrase brillante | 75 |

PIANO SOLO PIECES. Grade 5—(Continued.)

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| Wrangell, Basile , Op. 1, No. 1. Pièce et Fugue | 40 |
| — Op. 13, No. 1. Une Vision d'Amour | 50 |
| — Op. 13, No. 2. Inquiétude | 40 |
| — Op. 13, No. 3. Réveil joyeux des Songes | 50 |
| Youferoff, Serge , Op. 1, No. 6. Filcuse, in G | 50 |

Piano Solo Pieces—Grade 5-6

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| Arensky, A. , Op. 5, No. 5. Basso ostinato | 35 |
| — Op. 8. Scherzo | 50 |
| — Op. 24. Three Sketches : | |
| No. 1, in F | 65 |
| " 2, in A \flat | 65 |
| " 3, in Fm. | 65 |
| — Op. 36, No. 5. Consolation | 35 |
| — Op. 36, No. 7. Valse, in E \flat | 60 |
| Bach, J. S. , Fantasia, in Cm. (Bülow) | 35 |
| — Gavotte, in E (Saint-Saëns) | 35 |
| Beethoven, L. v. , Op. 13. Sonata (Pathétique), in Cm. (Bülow) | 60 |
| — Op. 27, No. 1. Sonata, in E \flat (Lebert) | 60 |
| — Op. 27, No. 2. Sonata (Moonlight), in C \sharp m. (Bülow) | 55 |
| — Op. 31, No. 2. Sonata, in Dm (Lebert) | 60 |
| — Op. 31, No. 3. Sonata, in E \flat (Bülow) | 60 |
| — Op. 90. Sonata, in Em. (Bülow) | 60 |
| — Op. 129. Rondo a Capriccio (Bülow) | 55 |
| Bendel, Fr. , Grande Fantaisie de Concert. "L'Africaine" | I 25 |
| Brahms, J. , Op. 10, No. 1. Ballade in D | 50 |
| — Gavotte, by C. W. Glück (Transcribed) | 35 |
| Brockway, Howard , Op. 19, No. 4. Dance of the Sylphs | 50 |
| Chaminade, C. , Op. 5. Menuet, in G \sharp m. | 75 |
| — Op. 8. Chaconne, in D \flat | 50 |
| — Op. 28. Étude symphonique, in B \flat | 75 |
| — Op. 35, No. 1. Scherzo, in C | 60 |
| — Op. 35, No. 4. Appassionato, in Cm. | 60 |
| — Op. 35, No. 5. Impromptu, in F | 60 |
| — Op. 35, No. 6. Tarentelle, in D | 75 |
| Chopin, F. , Op. 9, No. 1. Nocturne, in B \flat m. (Mikuli) | 40 |
| — Op. 15, No. 1. Nocturne, in F | 30 |
| — Op. 15, No. 2. Nocturne, in F \sharp | 30 |
| — Op. 28, No. 1. Prélude, in C } | |
| — Op. 28, No. 2. Prélude, in Am. } | 20 |
| — Op. 28, No. 13. Prélude, in F \sharp | 20 |
| — Op. 37, No. 2. Nocturne, in G | 40 |
| — Op. 40, No. 2. Polonaise, in Cm. | 50 |
| — Op. 42. Valse, in A \flat | 60 |
| — Op. 66. Fantaisie-Impromptu, in C \sharp m. | 60 |
| Engel, S. Camillo , Op. 18. Carnaval viennois | I 00 |
| — Op. 24, No. 2. Ballade | 75 |
| — Fantaisie | I 00 |

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| Gallico, Paolo , Gavotte and Musette | 50 |
| — Mazurka-Caprice | 65 |
| — Suite mignonne. (Menuet, Sarabande and Bourrée) | I 00 |
| — Valse de Salon | I 00 |
| Godard, Benj. , Op. 107, No. 9. Divertissement. Étude artistique | 50 |
| — Op. 107, No. 12. En Route. Étude | 85 |
| Grieg, Ed. , Op. 7. Menuet, in Em. | 35 |
| — Op. 19, No. 1. On the Mountains (Auf den Bergen) | 50 |
| Haberbier, E. , Op. 54. Norwegian Peasant Dance | 75 |
| — Magic Bells | 25 |
| Hambourg, Mark , Gavotte moderne | 75 |
| Händel, G. F. , Aria and Variations, from Suite in Dm. (Bülow) | 60 |
| Henselt, Ad. , Op. 3. Poëme d'Amour | 85 |
| — Op. 13, No. 2. La Gondola | 50 |
| — Cradle Song (Wiegenlied) | 35 |
| Huss, Henry Holden , Op. 17, No. 1. Prelude, in D \flat | 75 |
| — Op. 17, No. 3. Prelude, in E | 60 |
| — Op. 17, No. 4. Prelude, in A \flat | 75 |
| — Op. 18, No. 1. Menuet | 75 |
| — Op. 18, No. 2. Gavotte capricieuse | 60 |
| Janotha, J. , Gavotte | 50 |
| Jensen, Ad. , Erotikon : | |
| No. 3. Galatea | 35 |
| " 5. The Complaint of Adonis | 60 |
| " 6. Eros | 60 |
| " 7. Cypris | 60 |
| Joseffy, Rafael , Csárdás. (Danse hongroise) | 65 |
| — Menuet by Boccherini (Transcription) | 50 |
| — Pizzicati (from "Sylvia," Ballet by Delibes) | 75 |
| — Spinning Song (Spinnlied) | 75 |
| Klein, Bruno Oscar , Op. 51, No. 2. Berceuse | 40 |
| Liszt, F. , Gondoliera. (Venezia e Napoli, No. 1) | 75 |
| — Love-dreams (Liebesträume). Nocturnes : | |
| No. 1, in A \flat | 60 |
| " 2, in E | 50 |
| — Transcriptions of Songs, and Arrangements : | |
| The Nightingale. Mélodie russe (Alabieff) | 50 |
| Die Loreley (Liszt) | 75 |
| Auf Flügeln des Gesanges (Mendelssohn) | 50 |
| O! Wenn es doch immer so bliebe (Rubinstein) | 75 |
| Auf dem Wasser zu singen (Schubert) | 75 |
| Ave Maria (Schubert) | I 00 |
| Soirées de Vienne, No. 6. Valse-Caprice (Schubert) | 60 |
| The Wanderer (Schubert) | 60 |
| Dedication (Widmung). (Schumann) | 75 |
| Paraphrase. "Rigoletto" (Verdi) | I 00 |
| Festal Music and Bridal Song. "Lohengrin" (Wagner) | I 25 |
| Pilgrims' Chorus. "Tannhäuser" (Wagner) | 75 |
| Valse d'Adèle (Zichy) | 75 |

PIANO SOLO PIECES. Grade 5-6—(Continued.)

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| Mason, Wm., Op. 48. Amourette | 75 |
| —— Op. 49. Mazurka brillante | 85 |
| —— Op. 50. Capriccio fantastico | 75 |
| Moszkowski, M., Op. 37. Caprice espagnol | 75 |
| —— Valse de Concert, in E | I 00 |
| Mozart, W. A., Fantasia, in Cm. (Bülow) | 75 |
| —— Fantasia and Fuga, in C (Klee) | 40 |
| —— Sonata, in F. (Schirmer Ed. No. 17) (Lebert) | 60 |
| —— Sonata, in Cm. (Schirmer Ed. No. 18) (Lebert) | 85 |
| Nápravník, E., Op. 48, No. 2. Scherzo | 65 |
| Paderewski, I. J., Légende (No. 2) | 90 |
| Pauer, E., Op. 37. Cascade. Morceau de Concert | 75 |
| Rachmaninoff, S., Op. 3, No. 2. Prelude, in C#m. | 50 |
| Raff, J., Op. 61. Fantaisie-Caprice. "Tannhäuser" | I 25 |
| —— Op. 72. Suite, in Em. (Complete) | I 50 |
| —— The same in separate numbers : | |
| No. 1. Prelude | 35 |
| " 2. Minuet | 35 |
| " 3. Toccata | 35 |
| " 4. Romance | 35 |
| " 5. Fugue | 50 |
| —— Op. 79. Cachoucha, Caprice | I 00 |
| —— Op. 95. Polka de la Reine | I 00 |
| —— Op. 134, No. 3. Am Loreley-Fels | 75 |
| —— Op. 204, No. 3. Rigaudon | 60 |
| —— La Grande Scène du Mancenillier (from "L'Africaine," by Meyerbeer) | I 50 |
| —— Minuet, in G | 50 |
| Rubinstein, A., Op. 93. Nouvelle Mélodie | 60 |
| —— Two Sérénades russes : | |
| No. 1, in Dm.; No. 2, in Am. | each 75 |
| —— Trot de Cavallerie | 50 |
| Schubert-Tausig, Military March | I 00 |
| Schumann, R., Op. 3, No. 2. Paganini, Caprice célèbre, in E | 50 |
| —— Op. 12, No. 2. Soaring (Aufschwung) | 40 |
| —— Op. 12, No. 7. Dream Visions (Traumeswirren) | 40 |
| —— Op. 21, No. 1. Novелlette, in F | 50 |
| —— Op. 21, No. 2. Novелlette, in D | 65 |
| —— Op. 21, No. 4. Novелlette, in D | 40 |
| —— Op. 21, No. 5. Novелlette, in D | 60 |
| —— Op. 21, No. 8. Novелlette, in F#m. | 90 |
| —— Op. 28, No. 2. Romance, in F# | 20 |
| Schytte, L., Spring Flowers (Frühlingsblumen) | 35 |
| Seeling, H., Loreley ("Lurline") | 75 |
| Strelezki, A., Valse arabesque, d'après Waldteufel | I 00 |

PIANO SOLO PIECES. Grade 5-6—(Continued.)

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| Tschaikowsky, P. , Op. 72, No. 2. Berceuse | 50 |
| — Op. 72, No. 4. Danse caractéristique | 65 |
| — Op. 72, No. 5. Méditation | 50 |
| — Op. 72, No. 6. Mazurque pour danser | 65 |
| — Op. 72, No. 12. L'Espiègle | 50 |
| — Op. 72, No. 13. Écho rustique | 50 |
| Vogrich, Max , Valse brillante | 85 |
| Weber, C. M. v. , Op. 7. Seven Variations on the Air "Vien' qua,
Dorina bella." | 1 00 |
| — Op. 21. Grande Polonaise | 75 |
| — Op. 72. Polacca brillante | 60 |
| — Op. 81. Les Adieux | 75 |
| Westerhout, N. v. , Agitazione | 35 |
| — Menuet et Musette | 50 |
| — Musette | 50 |
| — Rêverie | 35 |
| Whiting, Arthur , Op. 15. Suite moderne. (Prélude, Chanson-
nette, Rhapsodie, Danse, Intermède, Romance, Caprice,
Mélodie et Arabesque, Finale) | 2 50 |
| — Op. 15, No. 1. Prélude (from Suite moderne) | 60 |
| — Valse brillante | 1 00 |
| Wollenhaupt, H. A. , Op. 46. Fantaisie brillante. "Il Trovatore" | 1 50 |

Piano Solo Pieces—Grade 6

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| Arensky, A. , Op. 5, No. 1. Nocturne, in E \flat m. | 50 |
| — Op. 36, No. 13. Étude, in F \sharp | 60 |
| Aus der Ohe, Adele , Op. 2, No. 1. Bourrée | 40 |
| — Op. 2, No. 2. Sarabande | 40 |
| — Op. 2, No. 3. Menuet | 40 |
| — Op. 2, No. 4. Gavotte | 50 |
| — Op. 3. Étude de Concert. (Simplified Edition) | 75 |
| Bach, J. S. , Bourrée. (Transcribed by Joseffy) | 50 |
| — Overture. (Transcribed by Joseffy) | 75 |
| — Prelude and Fugue, in Am. (Vogrich) | 90 |
| Beethoven, L. v. , Op. 53. Sonata, in C (Waldstein) (Bülow) | 1 20 |
| — Op. 54. Sonata, in F | 55 |
| — Op. 57. Sonata, in Fm. (Appassionata) | 1 20 |
| — Op. 81a. Sonata, in E \flat (Les Adieux) | 60 |
| Brockway, Howard , Op. 21, No. 2. Scherzino | 50 |
| Chopin, F. , Op. 10, No. 5. Étude, in G \flat . (Practice Edition, edited
by Joseffy) | 75 |
| — Op. 10, No. 10. Étude, in A \flat . (Practice Edition, edited by
Joseffy) | 75 |
| — Op. 23. First Ballade, in Gm. | 80 |
| — Op. 25, No. 8. Étude, in D \flat . (Practice Edition, edited by
Joseffy) | 75 |

PIANO SOLO PIECES. Grade 6—(Continued.)

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| Chopin, F. , Op. 26, No. 2. Polonaise, in E \flat m. (Mikuli) | 60 |
| — Op. 27, No. 1. Nocturne, in C \sharp m. | 40 |
| — Op. 28, No. 10. Prelude, in C \sharp m. } | 20 |
| — Op. 28, No. 11. Prelude, in B } | |
| — Op. 28, No. 16. Prelude, in B \flat m. | 30 |
| — Op. 28, No. 17. Prelude, in A \flat | 30 |
| — Op. 36. Impromptu, in F \sharp | 50 |
| — Op. 38. Second Ballade, in F | 60 |
| — Op. 47. Third Ballade, in A \flat | 70 |
| — Op. 51. Impromptu, in A \flat | 40 |
| Czerny, C. , Op. 92. Toccata. (Practice Edition, edited by Joseffy) | I 25 |
| — The same. (Edited by Moszkowski) | 50 |
| Glazounow, A. , Op. 31, No. 3. La Nuit. Étude | 50 |
| Godowsky, L. , Op. 12, No. 1. Sarabande | 65 |
| — Op. 12, No. 2. Menuet | 75 |
| — Op. 12, No. 3. Courante | 75 |
| — Op. 14, No. 1. Twilight Musing (Ein Dämmerungsbild) | 75 |
| — Op. 14, No. 3. Valse-Idylle | 75 |
| — Op. 14, No. 4. Scherzino | I 00 |
| Grodzky, B. , Op. 1, No. 1. Étude | 40 |
| Händel, G. F. , Gigue, in G (Bülow) | 60 |
| Henselt, A. , Op. 2, No. 12. Étude in B \flat m. (Practice Edition, edited by Joseffy) | I 00 |
| — Op. 5, No. 4. Ave Maria. Étude | 25 |
| Heymann, C. , Op. 7. Fairies at Play (Elfen spiel) | 75 |
| Joseffy, Rafael , Chanson d'amour | 50 |
| — Mazurka-Fantaisie | I 00 |
| — Souvenir d'Amérique | I 25 |
| Liadoff, Anatole , Op. 5. Étude, in A \flat | 50 |
| Liszt, Franz , Étude, in D \flat | 75 |
| — Liebesträume. Nocturnes : | |
| No. 2, in E | 50 |
| " 3, in A \flat | 50 |
| — Rhapsodie hongroise, No. 6. (Edited by Joseffy) | I 00 |
| — Transcriptions of Songs, and Arrangements : | |
| Gounod. "Faust" Valse | I 50 |
| Liszt. Mélodie polonaise, in A \flat , from "Glances de Woronince" | 50 |
| Mendelssohn. Wedding March and Elfin Chorus, from "Midsummer Night's Dream" | I 50 |
| Schubert. Der Lindenbaum | 60 |
| Schumann. Spring Night (Frühlingsnacht) | 60 |
| Wagner. "Flying Dutchman." Senta's Ballad | 90 |
| — "Flying Dutchman." Spinning Song | I 00 |
| Mason, Wm. , Op. 24. Réverie poétique, in D \flat | 75 |
| — Op. 51. Improvisation | 75 |
| Moscheles, I. , Op. 70, No. 1. Étude, in C. (Practice Edition, edited by Joseffy) | 75 |

PIANO SOLO PIECES. Grade 6—(Continued.)

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| Moszkowski, M. , Op. 32, No. 2. Étude | 50 |
| Nicodé, L. , Op. 13. Tarantelle | 75 |
| — Op. 21, No. 1. Alla Tarantella | I 00 |
| Pachulski, H. , Op. 1. Variations | I 25 |
| — Op. 8, No. 2. Prelude, in Fm. | 40 |
| Rubinstein, A. , Op. 14, No. 2. Le Bal, Polonaise, in E \flat | I 00 |
| — Op. 14, No. 4. Le Bal, Valse de Concert, in A \flat | I 25 |
| — Op. 14, No. 9. Le Bal, Galop de Concert, in B | 75 |
| — Op. 75, No. 8. Nocturne, in G | 50 |
| — 4me Barcarolle, in G | 50 |
| — 5me Barcarolle, in Am. | 75 |
| — Doumka, in Gm. | 75 |
| — Impromptu, in A \flat | 60 |
| — Scherzo, in Dm. | I 25 |
| Saar, Louis V. , Op. 18, No. 1. Ballad, in Dm. | 75 |
| — Op. 18, No. 2. Ballad, in F | 75 |
| Saint-Saëns, C. , "Faust." 2 Transcriptions :
No. 1. Kermesse ; No. 2. Valse | each I 00 |
| Scarlatti, D. , Cat's Fugue (Bülow) | 50 |
| Scharwenka, X. , Menuet, in B \flat | 75 |
| Schumann, Robert , Op. 2. Papillons | I 00 |
| — Op. 12, No. 5. In the Night (In der Nacht) | 60 |
| — Op. 20. Humoreske. (<i>Library 102</i>) | 50 |
| — Op. 21, No. 3. Novellette, in D | 40 |
| — Op. 21, No. 6. Novellette, in A | 50 |
| — Op. 21, No. 7. Novellette, in E | 30 |
| — Op. 22. Sonata, in Gm. (Vogrich). (<i>Library 105</i>) | 50 |
| — Op. 28, No. 1. Romance, in B \flat m. | 40 |
| — Op. 28, No. 3. Romance, in B | 65 |
| Sieveking, M. , L'Angelus | 60 |
| Strelezki, A. , Dream Visions. Étude | 75 |
| Thalberg, S. , Op. 72. Home, Sweet Home | I 50 |
| — Op. 73. The Last Rose of Summer (Air irlandais) | I 50 |
| Tschaikowsky, P. , Op. 72, No. 1. Impromptu | 65 |
| — Op. 72, No. 2. Berceuse | 50 |
| — Op. 72, No. 4. Danse caractéristique | 65 |
| — Op. 72, No. 7. Polacca de Concert | 75 |
| — Op. 72, No. 8. Dialogue | 50 |
| — Op. 72, No. 14. Chant élégiaque | 75 |
| — Op. 72, No. 16. Valse à cinq temps | 50 |
| — Op. 72, No. 18. Invitation au Trépak. Scène dansante | 65 |
| Vogrich, Max , Staccato Caprice | 75 |
| Weber, C. M. v. , Op. 12. Momento capriccioso | 50 |
| — Op. 37. Variations on a Russian Air, "Lovely Minka" | 90 |
| Wieniawski, J. , Op. 3. Valse de Concert, No. 1 | I 00 |
| — Op. 30. Valse de Concert, No. 2 | I 00 |

Piano Solo Pieces—Grade 7

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| Alkan, C. V., Op. 15, No. 3. Étude à mouvement semblable et perpétuel | I 25 |
| Aus der Ohe, Adele, Op. 3. Étude de Concert | 75 |
| Beethoven, L. v., Op. 101. Sonata, in A (Bülow) | 60 |
| — Op. 106. Sonata, in B \flat (Hammer-Klavier). (Bülow) | I 80 |
| — Op. 109. Sonata, in E | 85 |
| — Op. 110. Sonata, in A \flat | 85 |
| — Op. 111. Sonata, in C \sharp . | 85 |
| Brassin, L., Magic Fire Scene from "Walküre," by Wagner | 75 |
| Chopin, F. { Op. 28, No. 8. Prelude, in F \sharp m. } (Mikuli) | 30 |
| — { Op. 28, No. 9. Prelude, in E } | |
| — Op. 44. Polonaise, in F \sharp m. | 90 |
| — Op. 52. Fourth Ballade, in Fm. | I 00 |
| — Op. 53. Polonaise, in A \flat | 70 |
| — Op. 61. Polonaise-Fantaisie, in A \flat | I 00 |
| Godowsky, Leopold, Op. 11, No. 1. Concert Study, in C | 85 |
| — Op. 11, No. 3. Concert Study, in E \flat | 85 |
| — Selected Studies by Chopin, Arranged for the Left Hand : | |
| Op. 10, No. 1, in C | 75 |
| Op. 10, No. 2, in A \sharp m. | 50 |
| Op. 10, No. 5, in G \flat | 75 |
| Op. 10, No. 7, in C | 65 |
| Op. 25, No. 2, in Fm. | 65 |
| Op. 25, No. 4, in A \sharp m. | 75 |
| Op. 25, No. 5, in Em. | I 00 |
| Op. 25, No. 6, in G \sharp m. | 75 |
| Op. 25, No. 9, in G \flat | 50 |
| Badinage (Op. 10, No. 5 and Op. 25, No. 9 combined in one study) | 75 |
| Liszt, Franz, At the Spring (Au Bord d'une Source) | 75 |
| — Légendes : | |
| No. 1. The Bird Sermon. St. François d'Assise. La prédication aux oiseaux | I 00 |
| No. 2. Walking on the Waves. St. François de Paule, marchant sur les flots | I 00 |
| — Polonaise No. 2, in E (Joseffy) | I 25 |
| — Rhapsodie hongroise No. 2 (Joseffy) | I 25 |
| — Rhapsodie hongroise No. 13 " | I 25 |
| — Rhapsodie hongroise No. 14 " | I 25 |
| — Rhapsodie hongroise No. 15 (Rákoczy March). (Joseffy) | I 25 |
| — Transcriptions of Songs, and Arrangements : | |
| Wagner. "Tannhäuser": March | I 00 |
| — "Tristan and Isolde": Isolde's Love-Death | 75 |
| Moszkowski, M., Op. 27, No. 2. Tarentelle | I 00 |
| Philipp, I., Valse-Caprice (Wein, Weib und Gesang). (Strauss) | I 25 |
| Rubinstein, A., Grande Étude No. 1, in D \sharp m. | I 25 |
| — Grande Étude No. 2, in A | I 25 |

PIANO SOLO PIECES. Grade 7—(Continued.)

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| Schlözer, Paul de, Op. 1, No. 2. Étude in A\flat. (Practice Edition, edited by Joseffy) | I | 25 |
| Schubert, F., Op. 15. Fantasia (Wanderer). (Buonamici) | I | 50 |
| Schumann, R., Op. 7. Toccata. (Practice Edition, edited by Joseffy) | I | 50 |
| — Op. 9. <i>Carnaval</i> (Vogrich). (<i>Library 89</i>) | | 50 |
| — Op. 11. <i>Sonata, in F\sharpm.</i> (Vogrich). (<i>Library 103</i>) | | 50 |
| — Op. 13. <i>Symphonic Studies</i> (Vogrich). (<i>Library 96</i>) | | 50 |
| — Op. 14. <i>Sonata, in Fm.</i> (Vogrich) (<i>Library 104</i>) | | 75 |
| — Op. 16. <i>Kreisleriana</i> (Vogrich). (<i>Library 95</i>) | | 50 |
| Sieveking, M., Valse de Concert | I | 25 |
| Strelezki, A., Op. 8. 5 Concert Studies. (Complete) | 2 | 00 |
| — The same in separate numbers : | | |
| No. 1, in C | | 75 |
| " 2, in E | | 65 |
| " 3, in F | | 75 |
| " 4, in F \sharp m. | | 75 |
| " 5, in F | | 65 |
| Tschaikowsky, P., Op. 72, No. 10. Scherzo-Fantaisie | I | 40 |
| Vogrich, Max, Six Études de Concert : | | |
| No. 1, in D \flat | | 75 |
| " 2, in B | | 50 |
| " 3, in Am. (<i>Cantique orientale</i>) | | 50 |
| " 4, in Gm. (<i>Tierces</i>) | | 50 |
| " 5, in E \flat m. | | 40 |
| " 6, in Em. (<i>Scherzo</i>) | | 35 |

Piano Solo—Easy Pieces without Octaves

The grade is indicated by a numeral following the title

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| Bachmann, G., Cinq Petits Morceaux pour Piano : | | |
| No. 1. <i>La Napolitaine.</i> 2-3 | | 40 |
| " 2. <i>Petite Rêverie.</i> 2-3 | | 25 |
| " 3. <i>Scherzetto.</i> 2-3 | | 50 |
| " 4. <i>Petite Sérénade.</i> 2-3 | | 25 |
| " 5. <i>Polka-Ballet.</i> 2-3 | | 40 |
| Baumfelder, F., Good Humor. 2 | | 35 |
| — <i>Peasant Dance.</i> 1-2 | | 35 |
| Beethoven, L. v., Minuet from Sonata Op. 49, No. 2. 2-3 | | 35 |
| Beringer, O., A Village Holiday. 2 | | 35 |
| Biedermann, A. Julius, Little Impromptus for the Piano : | | |
| — Op. 83. <i>Melody.</i> 2 | | 25 |
| — Op. 84. <i>Hunting Scene.</i> 2 | | 25 |
| — Op. 85. <i>The Cossack.</i> 1-2 | | 25 |
| — Op. 86. <i>Slumber Song.</i> 2 | | 40 |
| — Op. 87. <i>Felicità.</i> 1-2 | | 40 |

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| Bohm, C., Dancing Spirits. 3 | 50 |
| Dussek, J. L., La Matinée (Lebert). 3 | 30 |
| Duvernoy, J. B., Op. 255, No. 1. La Babillarde (The Gossip). 2 | 35 |
| — Op. 272, No. 1. Bluette. Waltz. 2 | 35 |
| — Op. 272, No. 2. Barcarolle. 2 | 35 |
| Gade, N. W., Good Night. 2-3 | 25 |
| — Christmas Bells. 2 | 25 |
| — Dance of the Little Girls. 2-3 | 25 |
| — Christmastree March. 2 | 25 |
| — Boys' Merry-go-round. 2-3 | 25 |
| Giese, Th., Op. 160, No. 6. March. 2-3 | 35 |
| Goldner, W., Gavotte mignonne. 2-3 | 35 |
| Grieg, Edv., Albumblatt (Albumleaf). Em. 3 | 25 |
| Gurlitt, C., Op. 62, No. 4. Supplication. 1-2 | 20 |
| — Op. 62, No. 6. The Posthorn. 2 | 25 |
| — Op. 62, No. 11. Valse, in A♭. 2 | 35 |
| — Op. 140, No. 7. Festive Dance. 1-2 | 20 |
| Handrock, J., Scherzino. 2 | 50 |
| Heller, St., Serena. 2 | 25 |
| Hitz, F., Bon Jour (Good Morning). Bluette. 3 | 50 |
| — Joyeux Moulin (The Lively Mill). 3 | 35 |
| Huss, Henry Holden, Valse petite. 2-3 | 75 |
| — Alla Tarantella. 2-3 | 75 |
| Jadassohn, S., Children's Round. 2-3 | 35 |
| — Elegy. 2-3 | 25 |
| — A Tale. 2-3 | 25 |
| Jungmann, A., Feu Follet (Will-o'-the-Wisp). Capriccietto. 2-3 | 35 |
| Kirchner, Theo., Op. 7, No. 2. Albumblatt. 3 | 25 |
| Klein, B. Cecil, A Nosegay for Young Pianists : | |
| No. 1. Violet. 3 | 35 |
| " 2. Carnation Pink. 3 | 35 |
| " 3. Daisy. 3 | 35 |
| " 4. Mignonnette. 3 | 35 |
| " 5. Pansy. 3 | 35 |
| " 6. Forget-me-not. 3 | 35 |
| — You and I (Love Song). 2-3 | 40 |
| — Little Serenade. 2-3 | 40 |
| Krug, D., Rondo on a Tyrolian Air. 2 | 35 |
| Kuhlau, Fried., Op. 41, No. 1. Rondo Allegretto. 3 | 20 |
| — Op. 41, No. 2. Rondo Allegro Scherzando. 3 | 30 |
| Lange, G., Cheerfulness (Frohsinn). 2 | 35 |
| — Heather-Rose. 2 | 35 |
| — The Little Wanderer. 2 | 35 |
| — The Wanderer's Return. 2 | 35 |

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| Lange, G., Op. 292. Maytime of Life. Six Easy Pieces for Piano : | |
| No. 1. Roguishness. | 3 |
| " 2. Philopœna. | 3 |
| " 3. In Ball Costume. | 3 |
| " 4. Rural Pleasures. | 3 |
| " 5. At Twilight. | 3 |
| " 6. True Happiness. | 3 |
| Lichner, H., Gipsy Dance. | 2 |
| — Op. 95, No. 2. On the Meadow. | 3 |
| — Twelve Characteristic Pieces for the Pianoforte : | |
| Book I. Complete | I 00 |
| No. 1. Entreaty. | 1 |
| " 2. Contemplation. | 1 |
| " 3. Longing. | 1 |
| " 4. After School. | 1 |
| " 5. To the Playground. | 1-2 |
| " 6. Solitude. | 1-2 |
| Book II. Complete | I 00 |
| No. 7. Elegy. | 1-2 |
| " 8. Scherzo. | 1-2 |
| " 9. Polonaise. | 1-2 |
| " 10. Rondo. | 2 |
| " 11. Italian Romance. | 2 |
| " 12. Aria. | 2 |
| Liebling, Max, Three Tone-Pictures : | |
| No. 1. Rainy Day. | 2-3 |
| " 2. On the Lake. | 2-3 |
| " 3. In the Woods. | 2-3 |
| Löw, J., March and Chorus, from "Tannhäuser." | 2 |
| — Spinning Song, from "Flying Dutchman." | 3 |
| — To the Evening Star ("Tannhäuser"). | 3 |
| — March, from the opera "Carmen." | 3 |
| Mayer, C., Op. 121, No. 2. Tarantella. | 2 |
| Merkel, Gustav, Postillion's Morning Song. | 2-3 |
| Meyer, Louis, Gavotte. | 2-3 |
| Oesten, Th., Dollie's Dream. | 2 |
| — Op. 65, No. 1. The Hand-organ Man Plays. | 1-2 |
| — Op. 65, No. 6. The Sleighride. | 2 |
| Reinecke, C., Cavatine. | 2 |
| — La Reine Gavotte | 2-3 |
| — Op. 154, No. 2. From the One Thousand and One Nights. | 2-3 |
| — Op. 161, No. 5. Dancing under the Linden-tree. | 1-2 |
| — Op. 77, No. 5. Consolation in Loneliness. | 3 |
| — Op. 77, No. 9. Canon. | 2-3 |
| — Op. 77, No. 14. Peasants' March. | 2 |
| — Op. 77, No. 15. Toccata. | 3 |
| — Op. 77, No. 17. Hunting-Song. | 2 |
| Rohde, Eduard, Op. 62, No. 2. The Minstrel's Song. | 3 |
| — Op. 62, No. 3. Greetings from Home. | 3-4 |
| — Op. 62, No. 5. The Naiad. | 3 |

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| Scharwenka, Ph. , Bagatelle, in D. 3-4 | 35 |
| Scharwenka, Xaver , Op. 62, No. 10. Scherzino. 3 | 25 |
| Schumann, Rob. , Op. 68, No. 8. The Wild Horseman. 2 | 20 |
| — Op. 68, No. 10. The Merry Farmer. 2 | 20 |
| — Op. 68, No. 11. Sicilienne. 2 | 20 |
| — Op. 68, No. 12. Knight Rupert. 2-3 | 20 |
| — Op. 68, No. 14. Little Study. 2 | 20 |
| — Op. 68, No. 16. First Loss. 2 | 20 |
| — Op. 68, No. 18. The Reaper's Song. 2 | 20 |
| — Op. 68, No. 36. Italian Sailors' Song. 2-3 | 20 |
| Spindler, Fritz , Op. 93. Sylphs. Easy Dances. Complete | 75 |
| No. 1. Polonaise. 2 | 25 |
| " 2. Tyrolienne. 2 | 25 |
| " 3. Fairy Polka. 2 | 25 |
| " 4. Mazurka. 2 | 25 |
| " 5. Waltz. 2 | 20 |
| " 6. Galop. 2 | 20 |
| Stiehl, Heinrich , Marching on Merrily. 2 | 25 |
| Tschaikowsky, P. , Scenes of Youth. Polka. 2 | 25 |
| — Op. 39, No. 22. Song of the Lark, in G. 2 | 25 |
| — Op. 39, No. 8. Valse, in E♭. 2-3 | 25 |
| Wilm, N. von , Op. 81, No. 1. Zum Anfang (To Begin With). 1-2 | 20 |
| Wollenhaupt, H. A. , Op. 29, No. 2. Will-o'-the-Wisp. 3 | 35 |
| — Op. 29, No. 6. Scherzino, in Dm. 3-4 | 35 |

Piano Solo—Easy Sonatinas, Rondos, Variations and Other Pieces in Classical Forms

The grade is indicated by a numeral following the title

| | | | |
|------------------------------------------------------------------------------------|----|------------------|----|
| Bachmann, G. , Four Sonatinas : | | | |
| No. 1, in F. 2-3 | 40 | No. 3, in G. 2-3 | 50 |
| " 2, in C. 2-3 | 40 | " 4, in D. 2-3 | 40 |
| Beethoven, L. v. , Two Sonatinas : | | | |
| No. 1, in G. 1-2 | | | 25 |
| " 2, in F. 1-2 | | | 35 |
| Clementi, M. , Op. 36. Six Easy Sonatinas : | | | |
| No. 1, in C. 2 | 30 | No. 4, in F. 2-3 | 30 |
| " 2, in G. 2 | 30 | " 5, in G. 2-3 | 30 |
| " 3, in C. 2 | 30 | " 6, in D. 2-3 | 30 |
| — Op. 36, 37, 38. Twelve Sonatinas. Complete. (<i>Library 40.</i>) 2-3 | | 50 | |
| Cramer, J. B. , Le petit Rien. 3 | | 50 | |
| Diabelli, Anton , Op. 151, 168. Eleven Sonatinas. (<i>Library 266.</i>) 3 | | 50 | |
| Dussek, J. L. , Les Adieux. Rondo. (Lebert.) 3-4 | | 30 | |
| — La Chasse (Lebert). 3-4 | | 30 | |
| — La Matinée (Lebert). 3 | | 30 | |
| — Op. 20. Six Sonatinas. (<i>Library 41.</i>) 3 | | 50 | |

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| Gurlitt, C., Op. 54. Six Sonatinas. Two Books. (<i>Library 422/423.</i>)
2-3 each | 75 |
| Handrock, Jul., Sonatina, in D. 2-3 | 75 |
| Haydn, Jos., Gipsy Rondo. 3
— Rondo, in A. 3 | 50
50 |
| Hummel, J. N., Op. 11. Rondo, in E \flat . 3-4 | 50 |
| Hüntten, F., Op. 21, 30, 48. Rondos. (<i>Library 271.</i>) 3 | 50 |
| Krause, A., Op. 1. Three Easy Sonatas :
No. 1, in C. 2-3
" 2, in D. 2-3
" 3, in B \flat . 2-3
— Op. 12. Three Sonatinas :
No. 1, in D. 3
" 2, in Gm. 3
" 3, in F. 3 | 75
75
75
50
75
75 |
| Kuhlau, Fr., Sonatinas :
Op. 20, No. 1, in C. 2-3
Op. 20, No. 2, in G. 2-3
Op. 20, No. 3, in F. 2-3
Op. 55, No. 1, in C. 3
Op. 55, No. 2, in G. 3
Op. 55, No. 3, in C. 3
Op. 55, No. 4, in F. 3
Op. 55, No. 5, in D. 3
Op. 55, No. 6, in C. 3
Op. 59, No. 1, in A. 3
Op. 59, No. 2, in F. 3
Op. 59, No. 3, in C. 3
Op. 88, No. 1, in C. 3
Op. 88, No. 2, in G. 3
Op. 88, No. 3, in Am. 3
Op. 88, No. 4, in F. 3
Op. 60, No. 1, in F. 3
Op. 60, No. 2, in A. 3
Op. 60, No. 3, in C. 3 | 50
50
50
25
25
25
25
25
25
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60
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60
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60 |
| — Rondos :
No. 1, in C. Op. 31, No. 1. Theme "Don Giovanni." 3
" 2, in G. Op. 31, No. 2. Theme "Nozze di Figaro." 3
" 3, in C. Op. 56, No. 1. Theme "Nozze di Figaro." 3
" 4, in F. Op. 56, No. 3. Theme "Nozze di Figaro." 3
" 5, in G. Op. 41, No. 1. Allegretto. 3
" 6, in F. Op. 41, No. 2. Allegro Scherzando. 3
" 7, in C. Op. 41, No. 3. Allegro. 3
" 8, in A. Op. 41, No. 4. Allegro Scherzando. 3 | 30
40
40
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20
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30 |
| Lange, G., Op. 114. Five Sonatinas :
No. 1, in C. 2-3
" 2, in G. 2-3
" 3, in F. 2-3
No. 4, in C. 2-3
" 5, in G. 2-3 | 50
50
50
50
50 |
| Lichner, H., Op. 4. Three Sonatinas :
No. 1, in C. 2
" 2, in F. 2
" 3, in G. 2
— Op. 66, No. 1. Sonatina, in C. 2-3 | 50
50
50
50 |
| Loeschhorn, A., Op. 178, No. 1. Sonatina, in C. 3 | 75 |
| Mozart, W. A., Rondo in Am. (Klee). 4
— Rondo in D (Klee). 3 | 40
30 |

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| Prox, C. , Sonatina, in G. 3 | 40 |
| Reinecke, C. , Op. 47. Three Sonatinas : | |
| No. 1, in C. 3 | 75 |
| " 2, in D. 3 | 75 |
| " 3, in B \flat . 3 | 75 |
| Seiss, Isidor , Op. 8, No. 1. Sonatina, in D. 3 | 75 |
| Steibelt, Daniel , Two Rondos and Seven Sonatinas. (<i>Library 398.</i>) 3 | 50 |

Piano Solo—Sonatas, Rondos, Variations, etc., of a Higher Grade

The grade is indicated by a numeral following the title

| | | |
|----------------------------------------------------------------------------------------|----|--------------------------------------|
| Beethoven, L. van , Sonatas (Revised and fingered by von Bülow and Lebert) : | | |
| Op. 2, No. 1, in Fm. 4 | 60 | Op. 31, No. 2, in Dm. 5-6 60 |
| Op. 2, No. 2, in A. 4 | 60 | Op. 31, No. 3, in E \flat . 5-6 60 |
| Op. 2, No. 3, in C. 4 | 85 | Op. 49, No. 1, in Gm. 3 30 |
| Op. 7, in E \flat . 4-5 | 85 | Op. 49, No. 2, in G. 3 30 |
| Op. 10, No. 1, in Cm. 4 | 55 | Op. 53, in C. 6 I 20 |
| Op. 10, No. 2, in F. 4 | 55 | Op. 54, in F. 6 55 |
| Op. 10, No. 3, in D. 4-5 | 60 | Op. 57, in Fm. 6 I 20 |
| Op. 13, in Cm. 5-6 | 60 | Op. 78, in F \sharp . 5 55 |
| Op. 14, No. 1, in E. 3-4 | 40 | Op. 79, in G. 3-4 55 |
| Op. 14, No. 2, in G. 3-4 | 60 | Op. 81a, in E \flat . 6 60 |
| Op. 22, in B \flat . 4-5 | 85 | Op. 90, in Em. 5-6 60 |
| Op. 26, in A \flat . 5 | 60 | Op. 101, in A. 7 60 |
| Op. 27, No. 1, in E \flat . 5-6 | 60 | Op. 106, in B \flat . 7 I 80 |
| Op. 27, No. 2, in C \sharp m. 5-6 | 55 | Op. 109, in E. 7 85 |
| Op. 28, in D. 5 | 60 | Op. 110, in A \flat . 7 85 |
| Op. 31, No. 1, in G. 4-5 | 85 | Op. 111, in Cm. 7 85 |
| — Op. 51, No. 1. Rondo, in C (Lebert). 3-4 | | 30 |
| — Op. 51, No. 2. Rondo, in G (Lebert). 4 | | 40 |
| — Op. 129. Rondo a Capriccio (Bülow). 5-6 | | 55 |
| — Variations (Bülow and Lebert). In two books (<i>Library 6/7</i>), each | | I 00 |
| Chopin's Three Sonatas. Complete in one Volume (Mikuli). (<i>Library 35.</i>) 7 | | |
| | | 75 |
| Clementi, M. , Op. 2, No. 1. Sonata, in C. 4 | | I 00 |
| — Op. 12, No. 4. Sonata, in E \flat . 4 | | 75 |
| — Sonata, in D (La Chasse). 4 | | 65 |
| — Twelve Sonatas. In two books (Buonamici). (<i>Library 385/386</i>) 4-5, each | | 75 |
| Dussek, J. L. , Op. 9, No. 1. Sonata, in B \flat . 4 | | 65 |
| — Op. 62. Consolation (Lebert). 4 | | 40 |
| Field, J. , Rondo, in E \flat (Bülow). 4-5 | | 60 |
| Händel, G. F. , Air and Var. "Harmonious Blacksmith" (Bülow). 5 | | 50 |
| — Aria con Variazioni from Suite in Dm. (Bülow). 5-6 | | 60 |

PIANO SOLO. Sonatas, Rondos, Variations, etc., of a Higher Grade—(Cont'd.)

Haydn, Jos., Sonatas. (The numbers refer to the G. Schirmer Edition of Haydn's Sonatas):

| | | | |
|---------------------------|----|--------------------------|----|
| No. 1, in E \flat . 4 | 45 | No. 11, in G. 3-4 | 30 |
| " 2, in E \flat . 4 | 30 | " 12, in E \flat . 4 | 40 |
| " 3, in E \flat . 4 | 40 | " 13, in F. 4-5 | 50 |
| " 4, in G \sharp m. 4-5 | 40 | " 14, in D. 4-5 | 40 |
| " 5, in C. 3 | 30 | " 15, in C. 4-5 | 50 |
| " 6, in C \sharp m. 4-5 | 30 | " 16, in G. 4 | 40 |
| " 7, in D. 4 | 30 | " 17, in E. 4-5 | 40 |
| " 8, in A \flat . 4 | 40 | " 18, in B \flat . 4-5 | 50 |
| " 9, in D. 4-5 | 40 | " 19, in D. 4 | 50 |
| " 10, in G. 4 | 30 | " 20, in F. 4 | 40 |

— Haydn's Sonatas Classified Progressively According to Difficulty:

| | |
|---------------------|-----------------------|
| No. 5, in C | No. 17, in E |
| " 10, in G | " 13, in F |
| " 16, in G | " 6, in C \sharp m. |
| " 2, in E \flat . | " 7, in D |
| " 11, in G | " 9, in D |
| " 20, in F | " 3, in E \flat |
| " 19, in D | " 8, in A \flat |
| " 14, in D | " 12, in E \flat |
| " 15, in C | " 4, in G \sharp m. |
| " 18, in B \flat | " 1, in E \flat |

— Andante con Variazioni, in F \sharp m. (Lebert). 4-5 40

Hummel, J. N., Selected Compositions (Sonatas and Pieces). Two books (*Library 45/46*). 4-5, each 75

Mendelssohn, F., Op. 14. Rondo capriccioso. 5 75

Moscheles, I., Op. 82a. Rondo sentimental. 4-5 75

— Op. 71. Rondeau expressif. 4-5 75

— La Gaieté. Rondo brillant. 4-5 75

Mozart, W. A., Sonatas (Edited and revised by Lebert). (The numbers refer to the G. Schirmer Edition of Mozart's Sonatas):

| | | | |
|------------------------|----|-------------------------------------------------|----|
| No. 1, in C. 3 | 30 | No. 11, in C. 4 | 60 |
| " 2, in G. 3-4 | 40 | " 12, in B \flat . 4-5 | 60 |
| " 3, in C. 3-4 | 55 | " 13, in D. 4-5 | 60 |
| " 4, in F. 3-4 | 30 | " 14, in D. 4-5 | 60 |
| " 5, in C. 4 | 40 | " 15, in D. 5 | 60 |
| " 6, in F. 4 | 40 | " 16, in A \sharp m. 5 | 60 |
| " 7, in F. 4 | 55 | " 17, in F. 5-6 | 60 |
| " 8, in B \flat . 4 | 55 | " 18, Fantasia and Sonata, in C \sharp m. 5-6 | 85 |
| " 9, in A. 4 | 55 | " 19, in E \flat . 3-4 | 30 |
| " 10, in B \flat . 4 | 60 | | |

Schumann, R., Op. 11. Sonata, in F \sharp m. (*Library 103.*) 7 50

— Op. 14. Sonata, in F \sharp m. (*Library 104.*) 6-7 75

— Op. 22. Sonata, in G \sharp m. (*Library 105.*) 6-7 50

— Op. 13. Symphonic Studies. (*Library 96.*) 7 50

Weber, C. M. v., Op. 7. Seven Variations on the Air "Vien qua, Dorina bella." 5 1 00

— Op. 37. Variations on a Russian Air, "Lovely Minka." 5 90

— Op. 62. Rondo brillant, in E \flat . 4-5 60

Piano Solo—Brilliant Pieces with Scale-, Arpeggio- and Passage-Work

The grade is indicated by a numeral following the title

| | |
|------------------------------------------------------------------------------|------|
| Ascher, J. , Op. 17. Les Gouttes d'Eau. Caprice-Étude. 5 | 75 |
| — Alice. Transcription de Concert. 5 | 75 |
| Barnett, Jas. G. , Barcarolle, from "Oberon." 4 | 30 |
| Bartlett, Homer N. , Op. 1. Polka de Concert, in G♭. 5 | 1 00 |
| — Op. 67. Le Ruissellet (The Brooklet). 4 | 50 |
| Baumann, Fr. C. , Op. 5. Étude mélodique. 4 | 50 |
| Behr, F. , Zéphyr de Mai (May Breezes). 4 | 50 |
| Bendel, Franz , Op. 52. L'Idéal d'amour. Mélodie. 5 | 1 00 |
| — Thornrose (Dornröschen). 5 | 60 |
| — Op. 139, No. 4. Cascade du Chaudron. 5 | 1 00 |
| — Spinning Wheel (In Sentas Spinnstube). 5 | 60 |
| Bennett, W. S. , The Millstream. 4-5 | 35 |
| — The Fountain. 4 | 35 |
| Blumenthal, J. , Op. 1. La Source (The Spring). Caprice. 5 | 75 |
| — Op. 8. Les deux Anges (The Two Angels). 4-5 | 75 |
| Bohm, C. , By the Mountain Spring. 4 | 50 |
| — The Fountain. Capriccietto. 3-4 | 50 |
| — Murmuring Brook. Characteristic Sketch. 4 | 50 |
| — Twinkling Star. Étude de Salon. 4 | 50 |
| Braungardt, Fr. , Op. 6. Woodland Whispers. 4 | 60 |
| Chaminade, C. , Op. 61. Arabesque, in Gm. 5 | 50 |
| — Op. 35, No. 3. Spinning Wheel (Fileuse), in E. 5 | 1 00 |
| — Op. 35, No. 4. Appassionato, in Cm. 5-6 | 60 |
| — Op. 39. Toccata, in Cm. 5-6 | 75 |
| Cramer, H. , Op. 74, No. 4. Last Idea (theme by C. M. von Weber). 4-5 | 75 |
| Davidoff, Carl , At the Fountain (Vogrich). 5 | 85 |
| Döhler, Th. , Op. 24. Nocturne, in D♭. 4-5 | 50 |
| Egghard, J. , Op. 2. La Campanella. Impromptu. 4-5 | 60 |
| Ehrlich, Gustav , Barcarole, in G. 4 | 50 |
| — Op. 12. Barcarole No. 2. 4-5 | 50 |
| Favarger, R. , Op. 4. Fantasy on Themes by Weber. 4-5 | 75 |
| Field, J. , Rondo, in E♭ (Bülow). 4-5 | 60 |
| Fink, W. , Op. 174. Frühlingsregen (Spring Showers). 4 | 50 |
| Gautier, L. , Le Ruisseau (The Brook). 4 | 50 |

PIANO SOLO. Brill. Pieces with Scale-, Arpeggio- and Passage-Work—(Cont'd.)

| | |
|-----------------------------------------------------------------------------|------|
| Godard, Benj. , Op. 53, No. 1. En Courant. 5 | 75 |
| — Op. 56. Second Valse brillante, in B \flat . 4 | 50 |
| — Op. 85. Au Rouet (At the Spinning Wheel). 5 | 75 |
| — Op. 88. Valse chromatique (5me Valse), in G. 5 | 75 |
| — Op. 107, No. 11. Guirlandes. Étude. 5 | 65 |
| Goria, A. , Op. 7. Étude, in E \flat . 4-5 | 50 |
| — Op. 27. Belisario. Fantasia on opera by Donizetti. 5 | I 00 |
| Gottschalk, L. M. , Op. 16. The Last Hope. Meditation. 5 | 75 |
| — Op. 21. La Scintilla (The Spark). Mazurka sentimentale. 5 | 60 |
| — Op. 24. Sospiro. Valse poétique. 5 | 75 |
| Gregg, L. , Le Chant du Séraphin. 4-5 | 60 |
| — Gay Butterflies. Caprice. 4-5 | 50 |
| Grieg, Edv. , Papillon. 5 | 35 |
| Gurlitt, C. , Op. 148, No. 7. Rippling Waves. 3-4 | 50 |
| — Op. 148, No. 12. Elfin Dance. 4 | 50 |
| — Op. 158, No. 1. Schmetterlinge (Butterflies). 4 | 50 |
| Haberbier, Ernst , Op. 54. Norwegian Peasant Dance (Saltarelle). 5-6 | 75 |
| Heller, St. , Op. 33. Die Forelle (La Truite) (Schubert). 5 | 75 |
| — Op. 37. Fantaisie sur la Romance de Charles VI (Halévy). 5-6 | I 00 |
| — Auf Flügeln des Gesanges (On Wings of Song). 5 | I 25 |
| Heymann, Carl , Op. 7. Elfenspiel (Fairies at Play). 6 | 75 |
| Hitz, F. , Joyeux Moulin (The Lively Mill). 3 | 35 |
| Hoffman, Richard , Cascarilla. Cuban Dance. 4-5 | 75 |
| Hofmann, Heinrich , Along the Brook. 4 | 35 |
| Hünter, Fr. , Op. 26. La Rose. Thème allemand. I 00 | |
| Jadassohn, S. , Étude, in E \flat . 4 | 25 |
| Jaell, A. , Op. 14. Danse des Fées (Fairies' Dance). 5 | 75 |
| Jungmann, A. , Brooklet's Tale (Was sich Waldbächlein erzählt). 4 | 60 |
| Karganoff, Génari , Près d'un Ruisseau (By the Brookside). 4-5 | 75 |
| Ketten, H. , Op. 94. La Castagnette. 5 | 75 |
| — Op. 10. Chasse au Papillon. Étude caractéristique. 4-5 | 75 |
| — Marguerite au Rouet (Margaret at the Spinning Wheel). 5 | 60 |
| Krüger, W. , Op. 25. Harpe éolienne. Rêverie. 5 | 75 |
| Kullak, Th. , Op. 22. La Gazelle. 5 | I 00 |
| — Op. 5. La Danse des Sylphides. 5 | I 00 |
| — Op. 37. Perles d'Écume. Fantaisie-Étude. 5 | 75 |
| Lack, Théo. , Op. 58. Étude-Arabesque. 4 | 75 |
| — Op. 82. Valse-Arabesque. 4 | 75 |
| — Op. 92. Le Chant du Ruisseau. 4 | 50 |
| Lacombe, L. , Le Torrent (Mountain Stream). 4 | 75 |
| Lange, G. , New Spring. 4 | 65 |
| — Op. 308. Brillantfeuer. 4 | 60 |

PIANO SOLO. Brill. Pieces with Scale-, Arpeggio- and Passage- Work—(Cont'd.)

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| Lavallée, C., Le Papillon (The Butterfly). 4-5 | 60 |
| Lebeau, A., To Spring (Au Printemps) (Gounod). 4 | 50 |
| Lefébure-Wély, L., Titania. Fantaisie de Concert. 4-5 | 75 |
| Leschetizky, Th., La Source (The Spring). 5 | 75 |
| Leybach, J., Op. 5. Fantaisie sur un thème allemand. 5 | 1 00 |
| Litolff, H., Spinnlied (Spinning Song). 5 | 75 |
| Löw, J., Op. 228, No. 8. Gretchen am Spinnrad (Margaret at the Spinning Wheel). 3-4 | 35 |
| Lucas, Clarence, Barcarolle (Auf dem Wasser). 4-5 | 60 |
| Lysberg, Ch. B., Op. 34. La Fontaine. 5 | 50 |
| Mayer, Ch., A Frolic (Une Folie). 4 | 50 |
| — Grâce. Étude mélodique. 4-5 | 50 |
| — Op. 61, No. 3. Grande Étude, in F# (Les Arpèges). 5 | 75 |
| Mengewein, C., Op. 6. Gnomentanz. 4 | 60 |
| Merkel, Gustav, Op. 63. Barcarolle. 4 | 35 |
| Niemann, R., Murmuring Zephyrs (Jensen). 5 | 50 |
| Pacher, J. A., Le Ruisseau (The Brooklet). 4 | 60 |
| — La Danse des Patineurs (The Skaters' Dance). 4 | 75 |
| Pape, Willie, Op. 26. Irish Melodies. (Believe Me, If All Those Endearing, and Garry Owen.) 5 | 75 |
| — Op. 29. Irish Melodies. (The Minstrel Boy, and St. Patrick's Day.) 5 | 75 |
| — Op. 30. Scotch Melodies. (Ye Banks and Braes, and Bonnie Dundee.) 5 | 75 |
| — Op. 34. The Brook. (Song by Dolores.) 5 | 75 |
| — Op. 40. The Valley Lay Smiling, and The Girl I Left Behind Me. 5 | 75 |
| Pauer, E., Op. 37. Cascade. Morceau de Concert. 5 | 75 |
| Philipp, I., Valse-Caprice. (Wein, Weib und Gesang) (J. Strauss). 6 | 1 25 |
| Pierné, G., Cache-cache (Hide-and-Seek). 4 | 60 |
| Raff, J., Op. 94. Impromptu-Valse. 5 | 75 |
| — Op. 118. Valse favorite, in D♭. 5 | 75 |
| — Op. 134, No. 3. Am Loreley-Fels. 5-6 | 75 |
| — Op. 157, No. 2. La Fileuse (Mason). 5 | 75 |
| Ravina, Henri, Étude de Style. 3 | 35 |
| Reynald, G., La Gondole. 3-4 | 35 |
| — La Chûte du Jour (Idyllischer Abend). 3 | 50 |
| — La Fontaine. 3 | 35 |
| Ritter, Th., Le Chant du Braconnier. 4 | 75 |
| — Le Tourbillon (Whirlwind). Édition de Concert. 5 | 75 |
| Rougnon, P., Op. 110. Valse des Fileuses. 4 | 50 |
| Rubinstein, A., Ondine. 5 | 35 |
| Sapellnikoff, W., Op. 3. Danse des Elfes. 5 | 1 00 |

PIANO SOLO. Brill. Pieces with Scale-, Arpeggio- and Passage-Work—(Cont'd.)

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| Schiller, Fr., La Princesse. | 4 | 50 |
| Scholtz, H., At the Spring. | 4-5 | 50 |
| Schubert, Fr., Op. 90, No. 4. Impromptu, in A \flat . | 4 | 60 |
| — Op. 142, No. 3. Impromptu, in B \flat . | 5 | 50 |
| Schultze, Cl., Am Spinnrädchen (At the Spinning Wheel). | 4-5 | 50 |
| — Op. 20. Hélio trope. | 4 | 50 |
| Schütt, Ed., Étude mignonne. | 5 | 35 |
| Seeling, H., Lurline (Loreley). | 5 | 75 |
| Smith, Boyton, Blue-bells (Glockenblumen). | 3-4 | 50 |
| Spindler, Fr., Spinning Wheel (Spinnrädchen). | 4 | 75 |
| — Spinning Song from "Flying Dutchman." | 4 | 65 |
| — Op. 348. Quellenrauschen (Rippling Brooklet). | 4-5 | 75 |
| Steglich, H., Op. 7. Le Ruisseau (The Brook). | 4 | 50 |
| Thalberg, S., Op. 72. Home, Sweet Home. | 6 | I 50 |
| — The same, simplified. | 5 | I 00 |
| — Op. 73. The Last Rose of Summer. Air irlandais. | 6 | I 50 |
| — Op. 74. Lilly Dale. Air américain. | 6 | I 25 |
| Thomé, F., Op. 52. Chanson du Rouet (Spinning Song). | 4 | 50 |
| Vogrich, Max, At the Fountain (by Carl Davidoff. Transcription). | 5 | 85 |
| Wachs, P., Les Oiseaux voyageurs (Birds of Passage). | 4 | 50 |
| — Balancelle (In the Swing). | 4 | 60 |
| Wallace, Wm. Vincent, Grande Polka de Concert. | 5 | 75 |
| — Witches' Dance (Paganini). | 5 | 75 |
| Weber, C. M. v., Op. 62. Rondo brillant, in E \flat . | 4-5 | 60 |
| Wieghorst, C., Étude. | 4-5 | 60 |
| Wilm, N. v., Op. 47, No. 1. Romance. | 4-5 | 60 |
| — Am Spinnrocken (Spinning Wheel). | 4-5 | 35 |
| Wollenhaupt, H. A., Op. 22, No. 1. Morceau en forme d'étude, in A \flat . | 4 | 35 |
| — Op. 25. Le Ruisseau. Valse-Étude, | 4-5 | 50 |
| — Op. 33. A Bord de l'Arago. Grande Valse brillante. | 4-5 | 75 |
| — Op. 38. The Whispering Wind. Mazurka-Caprice. | 5 | 75 |
| — Op. 53. Sparkling Diamonds. Mazurka brillante. | 5 | I 00 |
| — Op. 60. Star-spangled Banner. Paraphrase brillante. | 5 | 75 |
| Yóuferoff, Serge, Op. 1, No. 6. Fileuse, in G. | 5 | 50 |

**Piano Solo—Melodious Pieces without Scale-,
Arpeggio- and Passage-Work**

The grade is indicated by a numeral following the title

| | | |
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| Aus der Ohe, Adele, Op. 4, No. 1. Melody, in F. | 4-5 | 50 |
| Bartlett, Homer N., Op. 96, No. 2. Love Song. Song without Words. | 4-5 | 60 |
| Benoist, André, Étoile d'Amour (Star of Love). | 4 | 35 |
| Bohm, C., Love Song. | 4 | 25 |
| Boscovitz, F., Chant du Matin (Matin Song). | 4 | 60 |

PIANO SOLO. Melodious Pieces without Scale-, Arpeggio- and Passage-Work—(Continued.)

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| Chaminade, C. , Op. 29. Sérénade, in D. 4 | 50 |
| Delbrück, G. , Berceuse (Cradle Song). 4 | 35 |
| Durand, Auguste , Op. 76. Gai Printemps (Joyful Spring). 4 | 75 |
| Goldner, Wm. , Op. 47, No. 2. Causerie. 4-5 | 60 |
| — Op. 50. Romance. 4-5 | 50 |
| Gregh, Louis , Impatience. Song without Words. 4 | 35 |
| Grieg, E. , Op. 43, No. 6. An den Frühling (To Spring). 5 | 50 |
| Gurlitt, C. , Op. 148, No. 3. Fairy-tale. 3-4 | 50 |
| Henselt, Ad. , Op. 5, No. 11. Liebeslied (Love Song). 4 | 35 |
| Hölzel, G. , Song without Words (Lied ohne Worte). 4 | 35 |
| Ilijnsky, Alex. , Op. 13. Berceuse (Lullaby). 4 | 25 |
| Kradolfer, R. , Melody (Lied). 4 | 25 |
| Lack, Théo. , Op. 134. Idilio. 3-4 | 35 |
| Lacombe, L. , Douces Pensées (Sweet Thoughts). 4 | 50 |
| Massenet, J. , Op. 10. Mélodie. 4 | 25 |
| Meyer-Helmund, E. , Nocturne. 4-5 | 50 |
| Moszkowski, M. , Op. 18, No. 1. Mélodie. 4 | 25 |
| — Op. 23, No. 2. From Foreign Parts: Germany. 5 | 50 |
| Nápravnik, E. , Op. 48, No. 3. Mélancolie. 5 | 35 |
| Rachmaninoff, S. , Op. 3, No. 2. Prelude, C♯m. 5-6 | 50 |
| Raff, J. , Op. 130, No. 1. Étude mélodique, in A♭. 5 | 50 |
| — Cavatine in D (Transcribed by E. Pauer). 4 | 35 |
| Rendano, Alf. , Chant du Paysan (Peasant's Lay). 3 | 35 |
| Rubinstein, A. , Mélodie, in F. 4 | 40 |
| Saint-Saëns, C. , Song without Words. Romance. 5 | 35 |
| — Twilight (Rêverie du Soir). 4-5 | 35 |
| Scharwenka, P. , Melody (No. 5 of "Five Characteristic Pieces"). 4 | 35 |
| Scholtz, H. , Albumleaf, in D♭. 4-5 | 35 |
| Schumann, Rob. , Op. 28, No. 2. Romance, in F♯. 5-6 | 20 |
| Seiss, Isidor , Op. 9, No. 1. Evensong. 4 | 25 |
| Thomé, F. , Op. 25. Simple Aveu, Romance sans Paroles. 4 | 50 |
| — Op. 29. Sous la Feuillée (Under the Leaves). 4 | 50 |
| Tschaikowsky, P. , Chant sans Paroles, in F. 4 | 35 |
| Westerhout, N. v. , Ronde d'Amour. 3-4 | 40 |
| Wollenhaupt, H. A. , Op. 22, No. 4. Étude, in E. 4 | 35 |
| Wrangell, Basile , Op. 1, No. 2. Chanson naïve. 4-5 | 25 |
| — Op. 1, No. 4. Romance. 4-5 | 40 |

Piano Solo—Concert and Exhibition Pieces

The grade is indicated by a numeral following the title

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| Arensky, A. , Op. 5, No. 5. Basso ostinato. 5-6 | 35 |
| Ascher, J. , Op. 57. La Sylphide. Impromptu-Valse. 4 | 60 |
| Aus der Ohe, Adele , Op. 3, No. 3. Rustic Dance (Bauerntanz). 5 | 75 |
| Bach-Lavignac , My Heart Ever Faithful (transcribed). 4-5 | 35 |
| Balakirew, M. , L'Alouette (The Lark). 5 | 50 |
| Bargiel, W. , Op. 31, No. 3. Marcia fantastica. 5 | 50 |
| Bartlett, Homer N. , Op. 1. Polka de Concert, in G♯. 5 | 1 00 |
| — Op. 159. Grande Valse brillante. 5 | 75 |
| — Op. 193, No. 2. Dragonflies. 5 | 75 |
| Beethoven, L. v. , Op. 8. Polonaise, from String Trio (Delioux). 4 | 50 |
| Bendel, Fr. , Op. 139, No. 4. Cascade du Chaudron. 5 | 1 00 |
| — Op. 121, No. 2. Danse de Concert. 4-5 | 75 |
| — Spinning Wheel (In Sentas Spinnstube). 5 | 60 |
| — Thornrose (Dornröschen). 5 | 60 |
| — L'Africaine, Gr. Fantaisie de Concert (Meyerbeer). 5-6 | 1 25 |
| — Siegmund's Love Song, from "Walküre" (Wagner). 5 | 75 |
| Binet, Frédéric , Op. 33. Valse vive. 3-4 | 75 |
| — Op. 38. Valse ondulante. 4 | 75 |
| Bizet, G. , Menuet in C♯, de "l'Arlésienne." 5 | 50 |
| Blumenthal, J. , Les deux Anges (The Two Angels). 4-5 | 75 |
| Bohm, C. , Op. 153. Mit Sang und Klang. Concert Polonaise. 4 | 50 |
| — Polacca brillante, in A♭. 4 | 75 |
| — Silver Stars. Mazurka. 4 | 75 |
| — Op. 270. Song of the Swallow. Melody. 4 | 50 |
| Brassin, L. , Feuer-Zauber (Magic Fire Scene), from "Walküre," by Wagner. 7 | 75 |
| Brockway, Howard , Op. 21, No. 4. Valse-Caprice. 6-7 | 50 |
| Carreño, T. , Mi Teresita. 5 | 50 |
| — Le Printemps (Spring). 5 | 75 |
| Chaminade, C. , Op. 30. Air de Ballet No. 1, in G. 4-5 | 75 |
| — Op. 61. Arabesque, in G♯. 5 | 50 |
| — Op. 35, No. 2. Autumn, in D♭. 6 | 75 |
| — La Lisonjera (The Flatterer). 4 | 60 |
| — Op. 32. Guitare. Caprice. 4-5 | 50 |
| — Op. 56. Scaramouche (The Clown). Caprice. 4-5 | 50 |
| — Op. 33. Valse-Caprice, in D♭. 4-5 | 75 |
| — Op. 35, No. 3. Spinning Wheel (Fileuse), in E. 5 | 1 00 |

PIANO SOLO. Concert and Exhibition Pieces—(Continued.)

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| Chopin, F., Op. 18. Grande Valse brillante, in E \flat . 4-5 | 60 |
| — Op. 23. Ballade, in Gm. 6 | 80 |
| — Op. 26, No. 1. Polonaise, in C \sharp m. 5 | 50 |
| — Op. 29. Impromptu, in A \flat . 5 | 50 |
| — Op. 34, No. 1. Valse brillante, in A \flat . 5 | 60 |
| — Op. 40, No. 1. Polonaise, in A. 5 | 50 |
| — Op. 42. Valse, in A \flat . 5-6 | 60 |
| — Op. 47. Ballade, in A \flat . 6 | 70 |
| — Op. 53. Polonaise, in A \flat . 7 | 70 |
| — Op. 66. Fantaisie-Impromptu, in C \sharp m. (posthumous). 5-6 | 60 |
| — Valse, in Em. (posthumous). 5 | 30 |
| Claassen, Arthur, Op. 37, No. 4. Blessed Hour (Glückliche Stunde). 5 | 50 |
| Davidoff, Carl, At the Fountain (Vogrich). 5 | 85 |
| Döhler, Th., Op. 39. Tarantella. 5 | 75 |
| Durand, A., Op. 83. Valse, in E \flat . 4 | 75 |
| — Op. 86. Second Valse. 4 | 65 |
| — Op. 94. Second Mazurka. 4 | 75 |
| — Op. 95. Bavarderie (Gossip). Impromptu-Caprice. 4 | 75 |
| Gallico, Paolo, Mazurka-Caprice. 5-6 | 65 |
| — Valse de Salon. 5-6 | I 00 |
| Godard, Benj., Op. 14. Les Hirondelles (The Swallows). 4 | 35 |
| — Op. 54. Second Mazurka, in B \flat . 5 | 75 |
| — Op. 55, No. 4. Viennoise. Valse, in D \flat . 4-5 | 50 |
| — Op. 55, No. 6. Bergers et Bergères. 5 | 50 |
| — Op. 56. Second Valse brillante, in B \flat . 4 | 50 |
| — Op. 75. Fourth Valse. 5 | 60 |
| — Op. 85. Au Rouet (At the Spinning Wheel). 5 | 75 |
| — Op. 88. Valse chromatique (5me Valse), in G. 5 | 75 |
| — Op. 103, No. 4. Fourth Mazurka, in B \flat . 5 | 75 |
| — Op. 107, No. 11. Guirlandes. Étude. 5 | 65 |
| — Op. 110, No. 1. Française, Menuet. 5 | 35 |
| — Op. 110, No. 2. Vénitienne (4me Barcarolle). 5 | 50 |
| — Op. 110, No. 3. Espagnole, Boléro. 5 | 75 |
| — Op. 124. Valse à danser. 5 | 75 |
| Goldner, Wm., Op. 47, No. 3. Polonaise. 5 | 75 |
| — Op. 50, No. 3. Valse brillante. 4-5 | 75 |
| Gottschalk, L. M., Op. 15. The Banjo. Fantaisie grotesque. 5 I 00 | |
| — Op. 16. The Last Hope. Meditation. 5 | 75 |
| — Op. 21. La Scintilla (The Spark). Mazurka sentimentale. 5 | 60 |
| — Op. 24. Sospiro. Valse poétique. 5 | 75 |
| Gouvy, Théo., Op. 79, No. 3. Impromptu. 4-5 | 50 |
| Gregg, L., Le Chant du Séraphin. 4-5 | 60 |
| — Op. 26. La Gaditana. Gr. Valse brillante. 4-5 | 75 |
| — Op. 49. Saltarelle. 4 | 50 |
| Grieg, E., Op. 54, No. 3. March of the Dwarfs (Zug der Zwerge). 5 | 50 |
| — Menuet in Em. 5-6 | 35 |
| — Norwegian Bridal Procession. 5 | 35 |
| — Papillon. 5 | 35 |
| — Op. 40, No. 5. Rigaudon. 5 | 35 |
| — Op. 54, No. 5. Scherzo. 5 | 35 |

PIANO SOLO. Concert and Exhibition Pieces—(Continued.)

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| Gurlitt, C., Op. 158, No. 1. Schmetterlinge (Butterflies). 4 | 50 |
| — Op. 162, No. 1. Béatrice. Valse-Caprice. 4 | 60 |
| Haberbier, E., Op. 54. Norwegian Peasant Dance (Saltarelle). 5-6 | 75 |
| Hambourg, Mark, Gavotte moderne. 5-6 | 75 |
| Heins, Carl, Op. 194. Elfin Dance (Elfenreigen). 3-4 | 35 |
| Heller, St., Op. 29. La Chasse. Étude. 5 | 65 |
| — On Wings of Song (Auf Flügeln des Gesanges). 5 | I 25 |
| — Die Forelle (La Truite) (F. Schubert). 5 | 75 |
| — Op. 37. Fantaisie sur la Romance de Charles VI (Halévy). 6 | I 00 |
| Henselt, Ad., Op. 15. Spring Song (Frühlingslied). 5 | 65 |
| Heymann, Carl, Op. 7. Fairies at Play (Elfenspiel). 6 | 75 |
| Huss, Henry Holden, Op. 17, No. 2. Prelude, in D. 4-5 | 60 |
| Jackson, Ralph C., Second Valse-Caprice. 4-5 | 60 |
| Jaell, A., Op. 129. Waltz, from Gounod's "Faust." 5 | 75 |
| Jensen, Ad., Erotikon, No. 2, The Enchantress. 5 | 50 |
| — Erotikon, No. 3, Galatea. 5-6 | 35 |
| — " " 4, Electra. 5 | 35 |
| — Will-o'-the-Wisp (Irrlichter). 4-5 | 35 |
| Jonás, Alberto, Op. 15. Concert Mazurka. 6 | I 00 |
| Joseffy, Rafael, Pizzicati (from "Sylvia," Ballet by Delibes) 5-6 | 75 |
| Ketten, H., La Castagnette. 5 | 75 |
| Ketterer, E., Op. 116. Valse des Fleurs. 4-5 | 75 |
| Kowalski, H., Salut à Pesth. Marche hongroise de Concert. 5 | I 00 |
| Kullak, Th., Op. 37. Perles d'Écume. Fantaisie-Étude. 5 | 75 |
| Lack, Th., Op. 46. Polonaise. 4 | 50 |
| — Op. 58. Étude-Arabesque. 4 | 75 |
| — Op. 82. Valse-Arabesque. 4 | 75 |
| — Op. 92. Le Chant du Ruisseau. 4 | 50 |
| Lasson, P., Crescendo. 4-5 | 35 |
| Leschetizky, Th., Mazurka, in E♭. 4-5 | 60 |
| Leybach, J., Op. 5. Fantaisie sur un thème allemand. 5 | I 00 |
| Liadow, A., Op. 32. The Musical Snuff-box. Valse-Badinage. 4 | 35 |
| Liebling, Emil, Op. 34, No. 2. Elfin Dance (Elfentanz). 4-5 | 75 |
| — Op. 36. Valse-Étude. 4 | 60 |
| Liszt, Franz, Dreams of Love (Liebesträume), No. 3, in A♭. 6 | 50 |
| — Polonaise No. 2, in E. Edited by Joseffy. 7 | I 25 |
| — Rhapsodie hongroise No. 2. Edited by Joseffy. 7 | I 25 |
| — " " " 6. " " " 6 | I 00 |
| — " " " 13. " " " 7 | I 25 |
| — " " " 14. " " " 7 | I 25 |
| — " " " 15. " " " (Rakoczy | |
| March). 7 | I 25 |
| — The Linden-tree (Der Lindenbaum) (Schubert). 6 | 60 |

PIANO SOLO. Concert and Exhibition Pieces—(Continued.)

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| Liszt, Franz , Soirées de Vienne No. 6. Valse-Caprice (Schubert).
5-6 | 60 |
| — Faust Valse (Gounod). 6 | 1 50 |
| — Spinning Song, from "Flying Dutchman" (Wagner). 6 | 1 00 |
| — Tannhäuser March (Wagner). 7 | 1 00 |
| — Rigoletto. Paraphrase. 5-6 | 1 00 |
| — Wedding March and Elfin Chorus, from "Midsummer Night's
Dream" (Mendelssohn). 6-7 | 1 50 |
| Mason, Wm. , Op. 20. Spring Dawn. Mazurka-Caprice. 4-5 | 75 |
| — Op. 49. Mazurka brillante. 5-6 | 85 |
| — Op. 50. Capriccio fantastico. 5-6 | 75 |
| Mathias, G. , Op. 43. Tarentelle. 4-5 | 60 |
| Mayer, Ch. , A Frolic (Une Folie). 4 | 50 |
| — Op. 61, No. 3. Grande Étude, in F# (Les Arpèges). 5 | 75 |
| Mendelssohn, F. , Op. 14. Rondo capriccioso. 5 | 75 |
| Merkel, Gustav , Op. 28. Polonaise brillante. 4 | 65 |
| Miller, Russell King , Op. 8. Ricordanza. 5 | 75 |
| Moor, Emanuel , Valse brillante. 6 | 75 |
| Moszkowski, M. , Op. 37. Caprice espagnol. 5-6 | 75 |
| — Gondoliera, in Gm. 5 | 75 |
| — Op. 45, No. 2. Guitarre. 5 | 75 |
| — Op. 27, No. 2. Tarentelle. 7 | 1 00 |
| — Valse brillante, in A♭. 5 | 85 |
| Nicodé, L. , Op. 13. Tarantelle. 6 | 75 |
| Niemann, R. , Murmuring Zephyrs (Jensen). 4-5 | 50 |
| Pauer, E. , Op. 37. Cascade. Morceau de Concert. 5-6 | 75 |
| Philipp, I. , Valse-Caprice. (Wein, Weib und Gesang) (J. Strauss). 6 | 1 25 |
| Pfeiffer, Geo. , Op. 82. Inquiétude. 5 | 75 |
| Rachmaninoff, S. , Op. 3, No. 2. Prelude, in C#m. 5-6 | 50 |
| Raff, J. , Op. 79. Cachoucha. Caprice. 5-6 | 1 00 |
| — Op. 94. Impromptu-Valse. 5 | 75 |
| — Op. 95. Polka de la Reine. 5-6 | 1 00 |
| — Op. 134, No. 3. Am Loreley-Fels. 5-6 | 75 |
| — Op. 157, No. 2. La Fileuse (Mason). 5 | 75 |
| — Valse-Étude, in A♭. 6 | 1 00 |
| Ravina, Henri , Étude de Style. 3-4 | 35 |
| Reinecke, C. , Op. 21. Polonaise. 5 | 75 |
| Reinhold, H. , Concert Waltz. 4 | 35 |
| — Op. 28, No. 3. Impromptu, in C#m. 4-5 | 75 |
| Rheinberger, Jos. , The Chase (Die Jagd). 4 | 40 |
| Ritter, Th. , Whirlwind (Le Tourbillon). Édition de Concert. 5 | 75 |
| Rougnon, P. , Op. 110. Valse des Fileuses. 4 | 50 |

PIANO SOLO. Concert and Exhibition Pieces—(Continued.)

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| Rubinstein, Anton , Op. 10, No. 22. Kamennoi Ostrow. Portrait, in F#. 5 | 75 |
| — Op. 14, No. 2. Polonaise, in E♭. 6 | I 00 |
| — Op. 14, No. 4. Valse de Concert, in A♭. 6 | I 25 |
| — Op. 30, No. 1. Barcarolle, in Fm. 4-5 | 50 |
| — Fourth Barcarolle, in G. 6 | 50 |
| — Fifth Barcarolle, in Am. 6 | 75 |
| — Marche à la Turque, from "Ruines d'Athènes" (Beethoven). 5 | 35 |
| — Valse-Caprice, in E♭. 5 | 75 |
| Saar, Louis V. , Op. 18, No. 1. Ballad, in Dm. 6 | 75 |
| — Op. 24, No. 2. Gavotte moderne. 6 | 50 |
| Saint-Saëns, C. , Kermesse ("Faust") (Gounod). 6 | I 00 |
| — Valse ("Faust") (Gounod). 6 | I 00 |
| Sapellnikoff, W. , Op. 3. Danse des Elfes. 5 | I 00 |
| Scharwenka, Xaver , Op. 11. Tarentelle. 5 | 75 |
| — Op. 13. First Valse-Caprice. 5 | 75 |
| — Op. 27, No. 3. Staccato Study. 5 | 50 |
| Schubert, Fr. , Op. 90, No. 2. Impromptu, in E♭. 4 | 60 |
| — Op. 90, No. 4. Impromptu, in A♭. 4 | 60 |
| — Op. 94, No. 4. Moment musical, in C#m. 5 | 40 |
| — Op. 142, No. 3. Impromptu, in B♭. 5 | 50 |
| Schubert-Tausig , Military March. 5-6 | I 00 |
| Schumann, Rob. , Op. 12, No. 2. Soaring (Aufschwung). 5-6 | 40 |
| — Op. 21, No. 1. Novellette, in F. 5-6 | 50 |
| Sievekink, Martinus , L'Angelus (Millet). 6 | 60 |
| — Valse de Concert. 6-7 | I 25 |
| Sinding, Ch. , Op. 32, No. 3. Voices of Spring (Frühlingsrauschen). 5 | 60 |
| Stavenhagen, B. , Op. 2, No. 3. Caprice. 5 | 35 |
| Strelezki, Anton , Dream Visions (Traumeswirren). 5 | 75 |
| — Op. 191, No. 4. Serenade. 4-5 | 35 |
| — Valse-Arabesque (Waldteufel). 5-6 | I 00 |
| Tausig, Carl , Military March (Schubert). 5-6 | I 00 |
| Tschaikowsky, P. , Op. 7. Valse-Scherzo, in A. 5 | 60 |
| — Op. 37, No. 11. Trolka. 4-5 | 50 |
| Vogrich, Max , At the Fountain (by Carl Davidoff. Transcription). 5 | 85 |
| — Staccato Caprice. 6 | 75 |
| — Valse brillante. 5-6 | 85 |
| Wachs, P. , In the Swing (Balancelle). Mazurka de Salon. 4 | 60 |
| — Madrilèna. Fantaisie espagnole. 4 | 60 |
| Wallace, Wm. V. , Grande Polka de Concert. 5 | 75 |
| — Witches' Dance (Paganini). 5 | 75 |
| Weber, C. M. v. , Op. 12. Momento capriccioso. 6 | 40 |
| — Op. 21. Grande Polonaise. 5-6 | 75 |
| — Op. 24. Mouvement perpétuel. 5 | 75 |
| — Op. 62. Rondo brillante, in E♭. 4-5 | 60 |
| — Op. 72. Polacca brillante. 5-6 | 60 |

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| Weber, G., Op. 7, No. 2. Butterflies (Schmetterlinge). Idyl. 4-5 | 35 |
| Westerhout, N. v., Badinerie. 5 | 50 |
| — Bal d'enfants. 5 | 35 |
| — Gavotta, in A. 5 | 50 |
| — Ma belle qui danse. 5 | 50 |
| Wieniawski, J., Op. 3. Valse de Concert No. 1. 6 | 1 00 |
| — Op. 30. Valse de Concert No. 2. 6 | 1 00 |
| Wilm, N. v., Valse-Impromptu, in A♭. 5 | 50 |
| Wollenhaupt, H. A., Op. 24. Galop de Bravura. 4 | 75 |
| — Op. 29, No. 6. Scherzino, in Dm. 3-4 | 35 |
| — Op. 31. Gr. Marche militaire. 4-5 | 75 |
| — Op. 33. A Bord de l'Arago. Grande Valse brillante. 4-5 | 75 |
| — Op. 38. The Whispering Wind. Mazurka-Caprice. 5 | 75 |

Piano Solo—Operatic Fantasias and Transcriptions

The grade is indicated by a numeral following the title

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| Barnett, Jas. G., Barcarolle, from Weber's "Oberon." 4 | 30 |
| Bendel, Fr., Grande Fantaisie de Concert, from Meyerbeer's "l'Africaine." 5 | 1 25 |
| — By Silent Hearth in Wintertide (Am stillen Herd), from Wagner's "Die Meistersinger." 5 | 75 |
| — Walther's Prize Song, from "Die Meistersinger." 5 | 75 |
| — Siegmund's Love Song, from Wagner's "Walküre." 5 | 75 |
| Bizet, G., Toreador's Song, from "Carmen." 4 | 60 |
| Brahms, J., Gavotte, from Gluck's "Iphigénie en Aulide." 6 | 35 |
| Brassin, L., Magic Fire Scene (Feuer-Zauber), from "Walküre," Wagner. 7 | 75 |
| Cornell, J. H., Potpourri, "Mefistofele," Boito. 4 | 75 |
| Dorn, Ed., Fantaisie, "Il Trovatore," Verdi. 3-4 | 50 |
| Favarger, R., Fantaisie, from "Faust," Gounod. 4 | 1 00 |
| — Prayer and Huntsmen's Chorus, from "Der Freischütz," v. Weber. 4 | 75 |
| Goria, A., Op. 27. "Belisario," Fantasia on opera, Donizetti. 4-5 | 1 00 |
| Hoffman, Richard, Caprice de Concert, from "Crispino e la Comare," Ricci. 4-5 | 1 50 |
| — "Hamlet," Transcription from the opera, Thomas. 4-5 | 1 25 |
| — Grand Duo dramatique, from "Les Huguenots," Meyerbeer. 4-5 | 1 50 |
| — Fantaisie-Potpourri, from "La Périhole," Offenbach. 4 | 1 00 |
| — Fantaisie-Caprice, from "Rigoletto," Verdi. 4-5 | 1 25 |
| — Fantaisie de Salon, from Gounod's "Roméo et Juliette." 4-5 | 1 50 |
| Jadassohn, S., Bridal Song, from "Lohengrin," Wagner. 3 | 25 |
| Jaell, A., Op. 129. Waltz, from Gounod's "Faust." 5 | 75 |

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| Löw, Joseph, Make Me No Gaudy Chaplet, from "Lucrezia Borgia," Donizetti. 3 | 35 |
| — Ah, So Pure, from "Martha," Flotow. 3 | 50 |
| — Hunter's Song, from "Martha," Flotow. 3 | 35 |
| — Barcarolle, from "Masaniello," Auber. 3 | 35 |
| — "Merry Wives of Windsor," Nicolai. 3 | 50 |
| — Dost Thou Know That Land? from "Mignon," Thomas. 3 | 50 |
| — What Noble Joys, "Das Nachtlager in Granada," Kreutzer. 3 | 50 |
| — Casta Diva, from "Norma," Bellini. 3 | 50 |
| — Hear Me, Norma, from "Norma," Bellini. 3 | 50 |
| — March from "Norma," Bellini. 3 | 35 |
| — Sì, fino all' ore estreme, "Norma," Bellini. 3 | 35 |
| — March of Peace, from "Rienzi," Wagner. 3 | 35 |
| — Robert, Idol of My Heart, from "Robert le Diable," Meyerbeer. 3 | 50 |
| — Que fais-tu, blanche tourterelle, from "Roméo et Juliette," Gounod. 3 | 35 |
| — Parigi, o cara, from "La Traviata," Verdi. 3 | 50 |
| — Fierce Now the Flames, from "Il Trovatore," Verdi. 3 | 50 |
| — March and Chorus, from "Tannhäuser," Wagner. 3 | 50 |
| — To the Evening Star, from "Tannhäuser," Wagner. 3 | 35 |
| — Spinning Song, from "Flying Dutchman," Wagner. 3 | 35 |
| Mascagni, P., Intermezzo sinfonico, from "Cavalleria Rusticana." 4 | 35 |
| — Intermezzo from "Friend Fritz." 4 | 50 |
| Oesten, Theo., Spinning Song, from "Flying Dutchman," Wagner. 3 | 35 |
| — Bridal Chorus, from "Lohengrin," Wagner. 3 | 35 |
| Papendieck, H., Romance, from "Le Nozze di Figaro," Mozart. 4 | 50 |
| Raff, J., Fantaisie de Concert, "l'Africaine" (La grande scène du Mancenillier), Meyerbeer. 5-6 | I 50 |
| — Fantaisie brillante, "Lohengrin," Wagner. 5 | I 25 |
| — Op. 81, No. 1. Sicilienne, "Les Vêpres siciliennes," Verdi. 5 | I 00 |
| — Fantaisie-Caprice, "Tannhäuser," Wagner. 5-6 | I 25 |
| Rosellen, H., Fantaisie, "l'Africaine," Meyerbeer. 4-5 | 75 |
| Saint-Saëns, C., Kermesse, from "Faust," Gounod. 6 | I 00 |
| — Valse, from "Faust," Gounod. 6 | I 00 |
| Smith, Sidney, Grande Fantaisie, from "Lohengrin," Wagner. 5 | I 00 |
| — "Rienzi," Wagner. 5 | I 00 |
| — "Tannhäuser," Wagner. 5 | I 00 |
| Spindler, Fr., Chorus of Pilgrims, from "Tannhäuser," Wagner. 4 | 50 |
| — March from "Tannhäuser," Wagner. 4 | 50 |
| — Oh, Thou Sublime, Sweet Evening Star, from "Tannhäuser," Wagner. 4 | 50 |
| — Spinning Song, from "Flying Dutchman," Wagner. 4 | 65 |
| Streabbog, B., Fantaisie from Gounod's "Faust." 2 | 50 |
| Vilanova, R., "Un Ballo in Maschera," Verdi. 4 | 65 |
| Voss, Charles, Shadow Song, from "Dinorah," Meyerbeer. 4 | 75 |
| Wagner, Rich., Wedding March, from "Lohengrin." 4 | I 00 |
| Wollenhaupt, H. A., Fantaisie brillante, "Il Trovatore," Verdi. 5 | I 50 |

Piano Solo—Music by the Early Writers (Clavecinists)

The grade is indicated by a numeral following the title

| | | |
|-------------------------------------------------------------------------------------------|-----|------|
| Bull, Dr. John (1563-1628), The King's Hunting Jigg. | 4-5 | 35 |
| Buxtehude, Dietrich (1637-1707), Canzonetta. | 4-5 | 35 |
| Byrde, Wm. (1546-1623), The Carman's Whistle. | 4-5 | 35 |
| — Sellenger's Round. | 4-5 | 50 |
| Couperin, François (1668-1733), Sœur Monique. | 4 | 35 |
| — The Hurricane (La Bersan). | 4-5 | 35 |
| — La Bandoline. | 4 | 35 |
| — The Little Windmills (Les petits Moulins à Vent). | 4-5 | 25 |
| — La Fleurie (<i>ou</i> La tendre Nanette). | 5 | 25 |
| Daquin, Claude (1694-1772), Le Coucou. | 3 | 35 |
| Durante, Francesco (1684-1755), Studio. | 5 | 35 |
| Frescobaldi, Girolamo (1591-1640), Corrente and Canzona. | 4-5 | 35 |
| Gibbons, Orlando (1583-1625), The Lord of Salisbury his Pavin. | 4-5 | 25 |
| Graun, Carl Heinrich (1701-1759), Gigue, in B \flat m. | 4-5 | 35 |
| Rameau, Jean-Philippe (1683-1764), Roll-Call of the Birds (Le Rappel des Oiseaux). | 4-5 | 35 |
| — The Hen (La Poule). | 5 | 50 |
| — Gavotte with Variations. | 5 | 60 |
| — Le Tambourin. | 3 | 25 |
| — The Whirlwind (Les Tourbillons). | 5 | 35 |
| Scarlatti, D. (1683-1757), Cat's Fugue. (Bülów.) | 6 | 50 |
| — Sonata, in F. | 4 | 35 |
| — Capriccio. (Tausig.) | 4-5 | 50 |
| — Pastorale. (Tausig.) | 4-5 | 35 |
| — Twenty-two Piano Pieces (Buonamici). (<i>Library 73.</i>) | 4-5 | 1 00 |

Piano Solo — Drawing-Room Pieces (for Recreation and Amusement)

The grade is indicated by a numeral following the title

| | | |
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| Ascher, J. , Op. 40. Fanfare militaire. | 4 | 75 |
| — The same, simplified. | 3 | 60 |
| Bachmann, G. , Song of the Ploughman (Le Chant du Laboureur). | 4 | 35 |
| Behr, Fr. , Op. 215. L'Alerte. Fanfare militaire. | 3 | 60 |
| — Op. 303. Turtle Dove (Lachtäubchen). | 3 | 50 |
| Bendel, Franz , Op. 139, No. 3. By Moonlight. | 4-5 | 75 |

PIANO SOLO. Drawing-room Pieces (for Recreation, etc.)—(Continued.)

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| Benoist, André , Impromptu-Gavotte. 4 | 50 |
| Berlioz, H. , Hungarian March, from "Damnation of Faust." (Rakoczy.) 4 | 75 |
| Berwald, W. , Serenata. 3-4 | 40 |
| Binet, Frédéric , Op. 32. Return of the Gondoliers (Le Retour des Gondoliers). 4 | 75 |
| Bizet, G. , Dreams (Les Rêves). 4-5 | 35 |
| — The Return (Le Retour). Song without Words. 4-5 | 60 |
| Bohm, C. , Military Galop. Attaque des Ulans. 4 | 50 |
| — The Gipsy. Hungarian Dance. 4 | 50 |
| — Little Sweetheart (Enfant chéri). 3 | 50 |
| — Love's Oracle. Mazurka-Impromptu. 4 | 50 |
| — Silver Stars. Mazurka. 4 | 75 |
| — Song of the Swallow. Melody. 4 | 50 |
| Broustet, Ed. , Dream after the Ball. 4 | 50 |
| Carreño, T. , Mi Teresita. 5 | 50 |
| — Spring (Le Printemps). 5 | 75 |
| Cervantes, Ignazio , Six Cuban Dances. 4-5 | 75 |
| Chaminade, C. , Op. 30. Air de Ballet No. 1, in G. 4-5 | 75 |
| — The Flatterer (La Lisonjera). 4 | 60 |
| — Scarf Dance. Air de Ballet No. 3. 4 | 35 |
| — Op. 29. Sérénade, in D. 4 | 50 |
| Cramer, Henri , Le Désir. Pensée romantique. 3-4 | 40 |
| De Koven, Reginald , Ballet Music. Fireflies' Ballet. Japanese Ballet. 4-5 | net 1 00 |
| Delahaye, L. L. , Columbine. Menuet. 4 | 50 |
| Delbrück, G. , Cradle Song (Berceuse). 4 | 35 |
| Delibes, Léo , Pizzicati. "Sylvia" Ballet. 3-4 | 35 |
| — Valse lente. "Sylvia" Ballet. 4 | 60 |
| — Valse lente. "Coppélia" Ballet. 4 | 35 |
| — Valse de la Poupée. "Coppélia" Ballet. 4 | 35 |
| — Pas des Fleurs. Waltz from Ballet "Naila." 4-5 | 75 |
| Depret, M. , April Smile (Sourire d'Avril). Waltz. 4 | 50 |
| Diémer, L. , Serenade. 4 | 60 |
| Fanchetti, G. , I Think of Thee (J'y pense). 3-4 | 35 |
| Frey, Adolf , Arioso. 3-4 | 50 |
| Gabriel-Marie , La Cinquantaine. 4 | 50 |
| Ganne, Louis , Lorraine March. 4 | 50 |
| — La Czarine. Mazurka russe. 4 | 50 |
| — The Gipsy (La Tzigane). Mazurka hongroise. 4 | 50 |
| Gautier, Léonard , Le Secret. Intermezzo pizzicato. 3-4 | 65 |

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| Giese, Th., Op. 270. Flow'ret Forget-me-not (<i>Blümlein Vergissmeinnicht</i>). 3-4 | 35 |
| Gillet, Ernest, In the Mill (<i>Au Moulin</i>). 4 | 50 |
| — Babillage. 3-4 | 50 |
| — Bluettes. 4 | 35 |
| — Echoes of the Ball (<i>Loin du Bal</i>). 3-4 | 50 |
| — Entr'acte-Gavotte. 4 | 50 |
| — In the Shadow (<i>Sous l'Ombre</i>). 4 | 35 |
| — Serenade-Improptu. 4 | 35 |
| — Sweet Caress (<i>Douce Caresse</i>). 4 | 75 |
| — Passepied. 4 | 75 |
| — Pizzicati. 4 | 75 |
| — Child's Slumber (<i>Sommeil d'Enfant</i>). 4 | 60 |
| Godard, Benj., Op. 16. First Gavotte, in B. 4 | 50 |
| — Op. 35, No. 3. Canzonetta, in B \flat . 4 | 50 |
| — Op. 50, No. 2. Pan. Pastorale. 4 | 50 |
| — Op. 53, No. 6. En Valsant. 5 | 85 |
| — Op. 54. Second Mazurka, in B \flat . 5 | 75 |
| — Op. 83. Au Matin. 4 | 50 |
| — Berceuse from "Jocelyn." 4 | 35 |
| Gounod, Ch., Funeral March of a Marionette. 3-4 | 50 |
| — March and Soldiers' Chorus, from "Faust." 4 | 60 |
| Gottschalk, L. M., Op. 15. The Banjo. Fantaisie grotesque. 5 | 100 |
| — Op. 16. The Last Hope. Meditation. 5 | 75 |
| Gregh, Louis, Ball-room Whispers. 4 | 50 |
| — Shepherds' Dance (<i>Les Bergers-Watteau</i>). Air de danse | |
| — Louis XV. 3-4 | 60 |
| — Op. 53. Quiétude. Song without Words. 4 | 35 |
| — Op. 57. Passacaille. 4 | 50 |
| — Return of the Reapers. Rural Scene. 3 | 50 |
| Grieg, Edv., Op. 41, No. 3. I Love Thee (Transcription). 5 | 35 |
| — Op. 43, No. 5. Erotik. 5 | 50 |
| — Op. 43, No. 6. To Spring (<i>An den Frühling</i>). 5 | 50 |
| — Op. 46, No. 3. Dance of Anitra (<i>Anitra's Tanz</i>). 4-5 | 35 |
| — Op. 54, No. 3. March of the Dwarfs (<i>Zug der Zwerge</i>). 5 | 50 |
| — Norwegian Bridal Procession. 5 | 35 |
| — Papillon. 5 | 35 |
| Grützmaker, Fr., Op. 66. Albumblatt. 4 | 35 |
| Guy, T. J., Twilight (<i>Le Crépuscule</i>). Réverie. 3-4 | 60 |
| Haberbier, E., Une Fleur printanière. 4-5 | 25 |
| Haydn, Jos., Largo, from String Quartet in Gm. 4 | 25 |
| — Ochsenmenuett. 4 | 35 |
| Henselt, Ad., Op. 5, No. 11. Love Song (<i>Liebeslied</i>). 4 | 35 |
| Hill, Edward Burlingame, Op. 10. Country Idyls. Six Pieces for Piano. (A Spring Morning, A Starlit Night, An Autumn Hunting Song, An August Lullaby, In a Garden by Moonlight, A Summer Evening.) 4 | net 1 25 |

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| Hitz, F., Eureka. Mazurka de Salon. 4 | 75 |
| Hollaender, V., Canzonetta. 4 | 25 |
| Hölzel, G., Song without Words. 4 | 35 |
| Howell, C. R., Rustic Dance. 3 | 35 |
| Iljinsky, Alex., Op. 13. Berceuse. 4 | 25 |
| Jeffery, J. A., Gavotte (19th Century). 4 | 35 |
| Joncières, V., Sérénade hongroise. 4 | 75 |
| Karganoff, G., Op. 20, No. 11. Berceuse. 4 | 40 |
| Kéler-Béla, On the Beautiful Rhine. Waltz. 4 | 75 |
| Ketterer, E., Op. 220. Parade March (Défilé Marche). 4 | 60 |
| Kjerulf, H., Cradle Song (Wiegenlied). 4-5 | 25 |
| — Spring Song (Frühlingslied). 4 | 35 |
| Klengel, P., Op. 5, No. 1. Phantasiestück. 4-5 | 25 |
| Kopylow, A., Op. 13, No. 4. A Raindrop (Une goutte de pluie). 4 | 25 |
| Korestchenko, A., Op. 33, No. 3. Air de Ballet. 4 | 35 |
| Kotlar, Istvan, Monte Cristo. Celebrated Hungarian Waltz. 4 | 50 |
| Kowalski, H., Salut à Pesth. Marche hongroise. 4-5 | 1 00 |
| Kradolfer, R., Melody (Lied). 4 | 25 |
| Lack, Théo., Op. 73. Pendant la Valse. Caprice. 4 | 50 |
| — Op. 134. Idilio. 3-4 | 35 |
| Lacombe, Paul, Spring Serenade (Aubade printanière). 4 | 50 |
| La Fontaine, The Daisies (Les Marguerites). Polka-Mazurka. 2-3 | 35 |
| Langey, O., Mandolina (Mexican Serenade). 3 | 35 |
| Liadow, A., Op. 32. The Musical Snuff-box. Valse-Badinage. 4 | 35 |
| Liebling, Emil, Op. 34, No. 1. Serenade. 4 | 75 |
| Macbeth, Allan, Forget-me-not. Intermezzo. 3-4 | 35 |
| Margis, Alfred, Valse Bleue. 4 | 50 |
| Mascagni, P., Intermezzo sinfonico from "Cavalleria Rusticana." 4 | 35 |
| — Intermezzo from "Friend Fritz." 4 | 50 |
| Mason, Wm., Op. 20. Spring Dawn. Mazurka-Caprice. 4-5 | 75 |
| Massenet, J., Aragonaise, from the Ballet "Le Cid." 3-4 | 35 |
| — Last Dream of the Virgin. 4 | 35 |
| — Op. 10. Mélodie. 4 | 25 |
| Meyer, Léopold de, Chant bohémien. 3-4 | 35 |

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| Meyer-Helmund, E., Ballet Music (Tanzweise). 4 | 50 |
| — The Daily Question. 4 | 35 |
| — The Maiden's Song. 4 | 50 |
| Michiels, G., Love's Wish. Intermezzo-Waltz. 4 | 50 |
| Moszkowski, M., Op. 12, No. 1. Spanish Dance. 4 | 35 |
| — Op. 12, No. 5. Spanish Dance (Bolero). 4 | 35 |
| — Op. 15, No. 1. Serenata. 4 | 35 |
| — Op. 23, No. 2. From Foreign Parts: Germany. 5 | 50 |
| — Op. 23, No. 6. From Foreign Parts: Hungary. 5 | 50 |
| — Op. 45, No. 2. Guitarre. 5 | 75 |
| Neustedt, Ch., Gavotte Marie Antoinette. 4 | 35 |
| Nicodé, J. L., Op. 22, No. 2. Ardent Longing (Lied der Sehnsucht). 5 | 25 |
| — Canzonetta. 5 | 35 |
| Northrup, Theo. H., From Foreign Parts. Six Sketches: | |
| No. 1. Spanish Danza, in E \flat . 4 | 25 |
| " 2. Habanera. 4 | 25 |
| " 3. Romanza. 4 | 35 |
| " 4. Danza Mexicana. 4 | 35 |
| " 5. Spanish Danza, in C \sharp m. 4 | 25 |
| " 6. Danza Montezumiana. 4 | 25 |
| Paderewski, I. J., Op. 14, No. 1. Menuet. 4-5 | 50 |
| Pierné, G., Sérénade, in A \flat . 4 | 50 |
| Rachmaninoff, S., Op. 3, No. 2. Prelude, in C \sharp m. 5-6 | 50 |
| Richards, Brinley, Op. 26. Victoria. Nocturne. 3-4 | 50 |
| — Op. 27. The Convent Chapel (Die Klosterkirche). 4 | 50 |
| — Op. 47. The Wanderer's Dream (Des Wanderers Traum). 4 | 35 |
| — Op. 67, No. 1. In Foreign Lands (In der Fremde). 4 | 50 |
| — Op. 71. The Birdlings' Evening Song (Der Vöglein Abend-
lied). 3-4 | 50 |
| Roubier, Henri, Op. 59. Chacone. 4 | 50 |
| — Marche des Troubadours. 4 | 50 |
| — Op. 52. Une Fête à Trianon. Gavotte caractéristique. 4 | 50 |
| Rossini, G., "William Tell." Overture. 4-5 | 75 |
| Rubinstein, A., Melodie, in F. 4 | 40 |
| — Serenade. (From "12 Miniatures.") 4-5 | 50 |
| Scharwenka, X., A l'Hongroise. 4-5 | 65 |
| — Op. 3, No. 1. Polish Dance, in E \flat m. 5 | 35 |
| Schubert, F., Op. 51, No. 1. Military March, in D. 3-4 | 35 |
| Schumann, R., Music at Twilight (Abendmusik). 4-5 | 40 |
| — Nocturne No. 4, in F. 4-5 | 25 |
| — Slumber Song (Schlummerlied). 4 | 35 |
| — "Träumerei" und "Romanze." 4 | 40 |
| — Op. 12, No. 3. Why? (Warum?) 4 | 20 |
| Seiss, Isidor, Op. 9, No. 1. Evensong. 4 | 25 |
| — Op. 9, No. 2. Intermezzo. 4-5 | 35 |

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| Selections from Favorite Operas. These are arrangements of twenty-seven favorite operas. They are not in the form of potpourris, but partake more of the nature of a condensed score. All the principal numbers have been transcribed, not arranged for piano solo. A pianist of moderate proficiency can play them. They will prove a source of the greatest enjoyment to lovers of operatic music. | each, net | 50 |
| No. 1. G. Bizet, "Carmen." | 4-5 | |
| " 2. C. Gounod, "Faust." | 4-5 | |
| " 3. C. Gounod, "Romeo and Juliet." | 4-5 | |
| " 4. R. Wagner, "Tannhäuser." | 4-5 | |
| " 5. R. Wagner, "Lohengrin." | 4-5 | |
| " 6. R. Wagner, "Tristan and Isolde." | 4-5 | |
| " 7. G. Verdi, "Aida." | 4-5 | |
| " 8. G. Verdi, "Rigoletto." | 4-5 | |
| " 9. G. Verdi, "Il Trovatore." | 4-5 | |
| " 10. G. Verdi, "La Traviata." | 4-5 | |
| " 11. G. Rossini, "Barber of Seville." | 4-5 | |
| " 12. G. Donizetti, "Lucia di Lammermoor." | 4-5 | |
| " 13. F. von Flotow, "Martha." | 4-5 | |
| " 14. W. A. Mozart, "Don Giovanni." | 4-5 | |
| " 15. G. Meyerbeer, "Les Huguenots." | 4-5 | |
| " 16. P. Mascagni, "Cavalleria Rusticana." | 4-5 | |
| " 17. A. Thomas, "Mignon." | 4-5 | |
| " 18. M. W. Balfe, "The Bohemian Girl." | 4-5 | |
| " 19. V. Bellini, "La Sonnambula." | 4-5 | |
| " 20. C. M. von Weber, "Der Freischütz." | 4-5 | |
| " 21. W. A. Mozart, "Le Nozze di Figaro." | 4-5 | |
| " 22. L. van Beethoven, "Fidelio." | 4-5 | |
| " 23. V. Bellini, "Norma." | 4-5 | |
| " 24. W. A. Mozart, "Die Zauberflöte." | 4-5 | |
| " 25. R. Wagner, "Der fliegende Holländer." | 4-5 | |
| " 26. G. Rossini, "Guillaume Tell." | 4-5 | |
| " 27. C. W. von Glück, "Orphée." | 4-5 | |
| (To be continued.) | | |
| Sharpe, Herbert F., Pavan. | 3-4 | 50 |
| Sievekink, M., Introduction et Valse lente. | 5 | 50 |
| Simonetti, A., Madrigale. | 4 | 35 |
| Sinding, Chr., Op. 32, No. 3. Voices of Spring (Frühlingsrauschen). | 5 | 60 |
| Smith, Seymour, Dorothy. Old English Dance. | 4 | 50 |
| — Lady Betty. Old English Dance. | 4 | 50 |
| Södermann, A., Swedish Wedding March. No. 1, in F. | 3-4 | 35 |
| — Swedish Wedding March. No. 2, in D. | 3-4 | 35 |
| Steck, P. A., Flirtation. | 3-4 | 50 |
| Strelezki, A., Op. 191, No. 4. Serenade. | 4-5 | 35 |
| Suppé, F. v., Poet and Peasant. Overture. | 4-5 | 75 |
| Tellam, Henri, Little Serenade (En Sourdine). | 4 | 60 |
| Tempest. Robert, Polka de Salon. | 4 | 30 |

PIANO SOLO. *Drawing-room Pieces (for Recreation, etc.)—(Continued.)*

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| Thomas, A., Gavotte from "Mignon." 3-4 | 35 |
| — Overture. "Mignon." 4-5 | 75 |
| Thomé, Francis, Op. 25. Simple Aveu. Romance sans Paroles. 4 | 50 |
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| — Op. 5. Romance, in Fm. 4-5 | 50 |
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| — Overture. "Tannhäuser." 5 | I 25 |
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| Westerhout, N. v., Ronde d'Amour. 3-4 | 40 |
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| — Gitana Waltz. 4 | 75 |
| Capitani, G. C., Illusioni Waltz. 4 | 75 |
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| — "Rob Roy" Waltzes. 4 | 75 |
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| — "The Knickerbockers" Lancers. 4 | 50 |
| — "The Knickerbockers" Waltzes. 4 | 75 |
| — "Robin Hood" Lancers. 4 | 50 |
| — "Robin Hood" Waltzes. 4 | 75 |
| Dellinger, R., Lorraine Waltzes. 4 | 75 |
| Depret, M., April Smile Waltz (Sourire d'Avril). 4 | 50 |

PIANO SOLO. Dance Music—(Continued.)

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| Ganne, Louis, La Czarine. Mazurka russe. | 4 | 50 |
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| — The Gipsy (La Tzigane). Mazurka hongroise. | 4 | 50 |
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PIANO FOUR HANDS

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Piano Four Hands—Grade 2-3

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Piano Four Hands—Grade 5-6

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| Liszt, F. , Les Préludes. Poème symphonique. (<i>Library 783</i>) | 75 |
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| — Op. 11, No. 3. Hungarian Dance | 75 |
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| Gluck, C. W. von, Ballet No. 1 from "Orpheus and Eurydice" | Tschaikowsky, P., Andante cantabile, from String Quartet (Op. 11) |
| Gluck-Brahms, Gavotte from "Paris and Helena" | Volkman, R., Waltz from Serenade for Strings (Op. 63) |
| Händel, G. F., Hornpipe from Water-music | Wagner-Jadassohn, Bridal Chorus, from "Lohengrin" |
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| — The same, arranged by L. Streabbog. (Easy.) 2 | 65 |
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| — Op. 451, No. 3. Schneeglöckchen. Polka-Mazurka. 2 | 75 |
| — Op. 451, No. 4. Schneeglöckchen. Galop. 2 | 75 |
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3-4 | 1 25 |
| — Overture. La Dame blanche. (Th. Herbert.) 4 | 1 65 |
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| — Op. 349, No. 5. "Barber of Seville" Fantaisie. (Rossini.) 3-4 | 1 15 |
| Liba, Carl , Serenade by F. Schubert. 3 | 25 |

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| Kirchner, Th. , Polonaise in F. 4 | net 1 50 |
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| Lack, Th. , Op. 100. Finale-Valse, A♭. 4-5 | net 1 60 |
| Lahee, H. , Stabat Mater (Rossini). Duo brillante. 4-5 | 1 75 |

TWO PIANOS FOUR HANDS—(Continued.)

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| Liszt, F. , La Danza. Tarantella de Rossini. 5-6 | I 40 |
| — Fantaisie on Motifs from Beethoven's "Ruins of Athens." 6-7 | 4 25 |
| — Op. 12. Grand Galop chromatique (R. Burmeister). (In Score.) 5 | I 50 |
| — Mephisto-Walzer (Der Tanz in der Dorfschenke). 7 | 5 25 |
| — La Regata veneziana. Notturmo. 5 | I 25 |
| — Spanish Rhapsody, for Piano with Orchestra, arranged by F. Busoni. (In Score.) 7 | 2 50 |
| Löw, Josef , Op. 325. Allegro brillant. 4 | 65 |
| — Op. 337. Reminiscence of Mendelssohn. Allegro, Em. 4 | 90 |
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| " 2. Tarantella. 4-5 | I 00 |
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| — Op. 121. 3me Morceau de Concert, sur "La Flûte enchantée," de Mozart. 5 | 2 00 |
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| — Op. 115. Les Contrastes (Horn). 6 | 2 75 |
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| Mozart, W. A. , Célèbre Menuet, arranged by L. Gobbaerts. 3 | I 00 |
| — Turkish March, arranged by C. Burchard. 3 | net 60 |
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| — Op. 142, No. 3. Variations. (Impromptu). Bb (Müller-Reuter). 5 | | 2 00 |
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|-----------------------------------------------------------------------------------------------------------------------------------------------------------|-----|-----|------|
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| Berlioz, H. , Op. 9. Le Carnaval Romain. Ouverture caractéristique. (Arr. by F. G. Jansen.) | 5 | 3 | 00 |
| Bey, Ad. , Die ersten Versuche im Ensemblespiel. 8 leichte Stücke aus klassischen Meistern. | 3 | | |
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| Book II. Mendelssohn, Elfenmarsch (Sommernachts- traum) und Chor (Walpurgisnacht). Beethoven, Quartett-Canon (Fidelio) | | 1 | 90 |
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| — Toreador's Song from "Carmen." | 3-4 | 1 | 00 |
| — 1er Menuet de "l'Arlésienne." | 4-5 | net | 1 80 |
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| Livr. II. La Promenade. Divertissement sur des Chansons Nationales Americaines | | 1 | 40 |
| Dessaux, L. , Bucéphale. Galop. | 3-4 | net | 1 80 |
| Deutsch, W. , Frohe Töne. Walzer. | 4 | | 2 00 |
| Duroc, J. B. , Op. 10. Hommage à Verdi. Gr. Fantaisie sur des thèmes des opéras: "Les Vêpres siciliennes," "Il Trovatore" et "La Traviata." | 4 | 2 | 20 |

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| Gade, N.W., Op. 1. Nachklänge von Ossian. Concert-Ouverture. 4-5 | 2 | 50 |
| Glinka, M., Souvenir d'une Nuit d'Été à Madrid. Fantaisie sur des thèmes espagnoles. 5 | net | 2 40 |
| — Polonaise. (E. Messer) 4-5 | I | 50 |
| Gobbaerts, L., Op. 115. Polonaise, in C. 3-4 | I | 50 |
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BIOGRAPHICAL DATA

- Alard, Jean-Delphin**, violinist; b. Bayonne, 1815; d. 1856.
- Alkan, Charles-Henri-Valentin**, pianist; b. Paris, 1818; d. 1888.
- Ambros, August Wilhelm**, historian; b. Mauth, near Prague, 1816; d. 1876.
- Archer, Frederick**, organist; b. Oxford, England, 1838; d. 1901.
- Arditi, Luigi**, composer; b. Crescentino, 1822; d. 1903.
- Arensky, Anton**, pianist, composer; b. Novgorod, 1862.
- Ascher, Joseph**, pianist, composer; b. Groningen, Holland, 1829; d. 1869.
- Aus der Ohe, Adele**, contemporary German pianist.
- Bach, Carl Philipp Emanuel**, organist, composer; b. Weimar, 1714; d. 1788.
- Bach, Johann Sebastian**, organist, composer; b. Eisenach, 1685; d. 1750.
- Balakireff, Mily**, pianist, composer; b. Novgorod, 1836.
- Balfe, Michael William**, opera-composer; b. Dublin, 1808; d. 1870.
- Bargiel, Woldemar**, composer; b. Berlin, 1828; d. 1897.
- Bartlett, Homer N.**, pianist, composer; b. Olive, N. Y., 1845.
- Batiste, Antoine-Édouard**, organist; b. Paris, 1820; d. 1876.
- Becker, Jean**, violinist; b. Mannheim, 1833; d. 1884.
- Beethoven, Ludwig van**, composer; b. Bonn, 1770; d. 1827.
- Behr, Franz**, composer; b. Lüththeen, Mecklenburg, 1837.
- Bellini, Vincenzo**, opera-composer; b. Catania, Sicily, 1801; d. 1835.
- Bemberg, Henri**, composer; b. Paris, 1861.
- Bendel, Franz**, pianist; b. Schönlinde, Bohemia, 1833; d. 1874.
- Bennett, Sir William Sterndale**, composer; b. Sheffield, 1816; d. 1875.
- Berens, Hermann**, pianist; b. Hamburg, 1825 (?); d. 1880.
- Beringer, Oscar**, pianist; b. Furtwangen, 1844.
- Bériot, Charles de**, violinist, composer; b. Louvain, 1802; d. 1870.
- Bertini, Henri-Jérôme**, pianist, composer; b. London, 1798; d. 1876.
- Biedermann, Edward Julius**, organist, composer; b. Milwaukee, 1849.
- Biehl, Albert**, pianist; b. Rudolstadt, 1833.
- Bird, Arthur**, composer; b. Cambridge, Mass., 1856.
- Bizet, Georges**, composer; b. Paris, 1838; d. 1875.
- Boccherini, Luigi**, composer; b. Lucca, Italy, 1743; d. 1805.
- Boëly, Alex.-Pierre-Franç.**, composer; b. Versailles, 1785; d. 1858.
- Bohm, Carl**, pianist; b. Berlin, 1844.
- Böhm, Theobald**, flutist, inventor; b. Munich, 1794; d. 1881.
- Boise, Otis Bardwell**, organist; b. Oberlin, Ohio, 1845.
- Bonawitz, Johann Heinrich**, pianist; b. Dürkheim-on-Rhein, 1839.
- Boito, Arrigo**, opera-composer; b. Padua, 1842.
- Bordogni, Giulio Marco**, dramatic tenor; b. Gazzaniga, 1788; d. 1856.
- Borodin, Alexander**, composer; b. St. Petersburg, 1834; d. 1887.

- Bossi, Marco Enrico**, composer ; b. Salò, 1861.
- Bottesini, Giovanni**, double-bass player ; b. Crema, 1823 ; d. 1889.
- Braga, Gaetano**, violoncellist ; b. Giulianova, Abruzzi, 1829.
- Brahms, Johannes**, composer ; b. Hamburg, 1833 ; d. 1897.
- Brambach, Caspar Joseph**, composer ; b. Bonn, 1833 ; d. 1902.
- Brassin, Louis**, pianist ; b. Aix-la-Chapelle, 1840 ; d. 1884.
- Brisson, Frédéric**, pianist ; b. Angoulême, 1821 ; d. 1900.
- Bristow, George Frederick**, composer ; b. Brooklyn, N. Y., 1825 ; d. 1898.
- Brockway, Howard A.**, composer ; b. Brooklyn, N. Y., 1870.
- Bronsart, Hans von**, composer ; b. Berlin, 1830.
- Bruch, Max**, composer ; b. Cologne, 1838.
- Buck, Dudley**, organist, composer ; b. Hartford, Conn., 1839.
- Bull, John**, organist, composer ; b. Somersetshire, 1563 ; d. 1628.
- Bull, Ole**, violinist ; b. Bergen, Norway, 1810 ; d. 1880.
- Büllo, Hans Guido von**, pianist, conductor ; b. Dresden, 1830 ; d. 1894.
- Buonamici, Giuseppe**, pianist ; b. Florence, 1846.
- Burgmein, J.**, pen-name of GIULIO RICORDI.
- Burmüller, Friedrich**, composer ; b. Ratisbon, 1806 ; d. 1874.
- Burrowes, John Freckleton**, composer ; b. London, 1787 ; d. 1852.
- Bussler, Ludwig**, theorist ; b. Berlin, 1838 ; d. 1900.
- Buxtehude, Dietrich**, organist ; b. Helsingör, Denmark, 1639 ; d. 1707.
- Byrde, William**, organist, composer ; b. London, about 1538 ; d. 1623.
- Callaerts, Joseph**, composer ; b. Antwerp, 1838.
- Carreño, Teresa**, pianist ; b. Caracas, Venezuela, 1853.
- Chaminade, Cécile**, pianist, composer ; b. Paris, 1861.
- Chopin, François-Frédéric**, pianist, composer ; b. Zelazowa Wola, n. Warsaw, 1810 ; d. 1849.
- Christiani, Adolf Friedrich**, pianist ; b. Kassel, 1836 ; d. 1885.
- Claasen, Arthur**, composer, conductor ; b. Stargard, Prussia, 1859.
- Clark, Rev. F. Scotson**, organist, composer ; b. London, 1840 ; d. 1883.
- Clementi, Muzio**, pianist, composer ; b. Rome, 1752 ; d. 1832.
- Concone, Giuseppe**, singing-teacher, composer ; b. Turin, about 1810 ; d. 1861.
- Corelli, Arcangelo**, violinist, composer ; b. Fusignano, 1653 ; d. 1713.
- Cornell, John Henry**, organist, writer ; b. New York, 1828 ; d. 1894.
- Costa, Michael**, composer, conductor ; b. Naples, 1810 ; d. 1884.
- Couperin, François**, composer ; b. Paris, 1668 ; d. 1733.
- Courvoisier, Carl**, violinist ; b. Basel, 1846.
- Cramer, Johann Baptist**, pianist ; b. Mannheim, 1771 ; d. 1858.
- Cui, César**, composer ; b. Vilna, Poland, 1835.
- Czerny, Carl**, pianist ; b. Vienna, 1791 ; d. 1857.
- Czibulka, Alphons**, pianist, composer ; b. Szepes-Várallya, Hungary, 1842 ; d. 1894.

- Dancla, Charles**, violinist ; b. Bagnières, 1818.
Daquin, Claude, organist ; b. Paris, 1694 ; d. 1772.
David, Ferdinand, violinist ; b. Hamburg, 1810 ; d. 1873.
Davidoff, Carl, violoncellist ; b. Goldingen, Kurland, 1838 ; d. 1889.
DeKoven, Reginald, operetta-composer ; b. Middletown, Conn., 1859.
Delibes, Léo, opera-composer ; b. St.-Germain-du-Val, 1836 ; d. 1891.
Diabelli, Antonio, composer ; b. Mattsee, 1781 ; d. 1858.
Diémer, Louis, pianist ; b. Paris, 1843.
Döhler, Theodor, pianist ; b. Naples, 1814 ; d. 1856.
Donizetti, Gaetano, opera-composer ; b. Bergamo, 1797 ; d. 1848.
Dont, Jacob, violinist ; b. Vienna, 1815 ; d. 1888.
Döring, Carl Heinrich, pianist, composer ; b. Dresden, 1834.
Dorn, Edward, pen-name of J. L. ROECKEL.
Dreyschock, Alexander, pianist ; b. Zack, Bohemia, 1818 ; d. 1869.
Dubois, Théodore, composer ; b. Rosnay, France, 1834.
Durand, Marie-Auguste, organist ; b. Paris, 1830.
Durante, Francesco, composer ; b. Fratta Maggiore, Naples, 1684 ;
d. 1755.
Dussek, Johann Ladislaus, pianist ; b. Tschaslau, Bohemia, 1761 ;
d. 1812.
Duvernoy, Jean-Baptiste, piano-teacher in Paris from 1825 (?)
Dvořák, Antonin, composer ; b. Mülhausen, Bohemia, 1841.
Egghard, Julius (Count Hardegen), pianist ; b. Vienna, 1834 ; d. 1867.
Ehmant, Anselm, pianist ; b. 1832 ; d. Paris, 1895.
Ehrlich, Heinrich, pianist, writer ; b. Vienna, 1822 ; d. 1899.
Enckhausen, Heinrich Friedrich, pianist ; b. Celle, Germany, 1799 ;
d. 1885.
Enna, August, composer ; b. Nakskov, Denmark, 1860.
Erkel, Franz, opera-composer ; b. Gyula, Hungary, 1810 ; d. 1893.
Ernst, Heinrich Wilhelm, violinist ; b. Brunn, 1814 ; d. 1865.
Eyken, Jan Albert van, organist ; b. Amersfoort, Holland, 1822 ; d. 1868.
Fahrbach, Philipp, dance-composer ; b. Vienna, 1815 ; d. 1885.
Falcke, Henri, pianist ; b. Paris, 1866 ; d. 1901.
Fauré, Gabriel, composer ; b. Pamiers, Ariège, France, 1845.
Faust, Carl, bandmaster ; b. Neisse, Silesia, 1825 ; d. 1892.
Favarger, René, pianist ; b. Paris, 1815 ; d. 1868.
Field, John, pianist, composer ; b. Dublin, 1782 ; d. 1837.
Fielitz, Alexander von, composer ; b. Leipzig, 1860.
Fiorillo, Federigo, violinist ; b. Brunswick, 1743 ; d. 1812.
Fischer, Adolf, organist ; b. Uckermünde, Pomerania, 1827 ; d. 1893.
Flotow, Friedrich von, opera-composer ; b. Teutendorf, 1812 ; d. 1883.
Franz, Robert, song-composer ; b. Halle, 1815 ; d. 1892.
Frescobaldi, Girolamo, organist ; b. Ferrara, 1583 ; d. 1644.

BIOGRAPHICAL DATA—(Continued.)

- Fumagalli, Polibio**, pianist ; b. Inzago, Italy, 1830.
Gade, Niels Wilhelm, composer ; b. Copenhagen, 1817 ; d. 1890.
Gallico, Paolo, pianist ; b. Trieste, 1868.
Ganne, Louis-Gaston, composer, conductor ; b. Buxières-les-Mines, Allier, 1862.
Ganz, Wilhelm, pianist ; b. Mayence, 1833.
Germer, Heinrich, piano-teacher ; b. Sommersdorf, Prov. of Saxony, 1837.
Gibbons, Orlando, composer ; b. Cambridge, England, 1583 ; d. 1625.
Gillet, Ernest, violoncellist ; b. Paris, 1856.
Gilmore, Patrick Sarsfield, bandmaster ; b. near Dublin, 1829 ; d. 1892.
Glazounow, Alexander, composer ; b. St. Petersburg, 1865.
Gluck, Christoph Willibald von, opera-composer ; b. Weidenwang, 1714 ; d. 1787.
Gobbaerts, Jean-Louis, pianist ; b. Antwerp, 1835 ; d. 1886.
Godard, Benjamin, opera-composer ; b. Paris, 1849 ; d. 1895.
Goddard, Arabella, pianist ; b. St. Servan, Brittany, 1838.
Godowski, Leopold, pianist ; b. Vilna, Poland, 1870.
Goetschius, Percy, theorist ; b. Paterson, N. J., 1853.
Goldbeck, Robert, pianist ; b. Potsdam, 1839.
Goldner, Wilhelm, pianist ; b. Hamburg, 1839.
Goltermann, Eduard, violoncellist ; b. Hanover, 1824 ; d. 1898.
Goodrich, Alfred Joseph, theorist ; b. Chilo, Ohio, 1847.
Goria, Alex.-Édouard, pianist ; b. Paris, 1823 ; d. 1860.
Gottschalk, Louis Moreau, pianist ; b. New Orleans, 1829 ; d. 1869.
Gounod, Charles, opera-composer ; b. Paris, 1818 ; d. 1893.
Gouvy, Louis-Théodore, composer ; b. Goffontaine, 1819 ; d. 1898.
Gow, George Coleman, teacher ; b. Ayer Junction, Mass. ; 1860.
Graun, Carl Heinrich, composer ; b. Wahrenbrück, Prov. of Saxony, 1701 ; d. 1759.
Gregh, Louis, operetta-composer ; contemporary (Paris).
Grieg, Edvard Hagerup, composer ; b. Bergen, 1843.
Grünberger, Ludwig, pianist ; b. Prague, 1839 ; d. 1896.
Grützmacher, Friedrich, violoncellist ; b. Dessau, 1832 ; d. 1903.
Guilmant, Alexandre, organist, composer ; b. Boulogne, 1837.
Gungl, Joseph, dance-composer ; b. Zsámbék, Hungary, 1810 ; d. 1896.
Gurlitt, Cornelius, composer ; b. Altona, Germany, 1820 ; d. 1901.
Haberbier, Ernst, pianist ; b. Königsberg, 1813 ; d. 1869.
Hambourg, Max, contemporary pianist.
Händel, Georg Friedrich, composer ; b. Halle, 1685 ; d. 1759.
Handrock, Julius, teacher ; b. Naumburg, 1830 ; d. 1894.
Harriss, Charles A. E., composer ; b. London, 1862.
Hasert, Rudolf, pianist ; b. Greifswald, 1826 ; d. 1877.
Haupt, Carl August, organist ; b. Kunern, Silesia, 1810 ; d. 1891.

- Hauptmann, Moritz**, theorist ; b. Dresden, 1792 ; d. 1868.
- Hauser, Miska**, violinist ; b. Pressburg, 1822 ; d. 1887.
- Haydn, Josef**, composer ; b. Rohrau, Austria, 1732 ; d. 1809.
- Heller, Stephen**, pianist, composer ; b. Pesth, 1815 ; d. 1888.
- Henselt, Adolf von**, pianist, composer ; b. Schwabach, Bavaria, 1814 ;
d. 1889.
- Héroid, Louis**, opera-composer ; b. Paris, 1791 ; d. 1833.
- Herz, Henri**, pianist ; b. Vienna, 1806 ; d. 1888.
- Heymann, Carl**, pianist ; b. Filehne, Posen, 1854.
- Hiller, Ferdinand von**, composer ; b. Frankfort, 1811 ; d. 1885.
- Hoffman, Richard**, pianist ; b. Manchester, Eng., 1831.
- Hofmann, Heinrich**, opera-composer ; b. Berlin, 1842.
- Holländer, Gustav**, violinist ; b. Leobschütz, Silesia, 1855.
- Holländer, Victor**, pianist ; b. Leobschütz, Silesia, 1866.
- Holten, Carl von**, pianist ; b. Hamburg, 1836.
- Hölzel, Gustav**, opera-singer (bass) ; b. Pesth, 1813 ; d. Vienna, 1883.
- Hopekirk, Helen**, pianist ; b. Edinburgh (contemporary).
- Huber, Hans**, composer ; b. Schönewerd, Switzerland, 1852.
- Hummel, Johann Nepomuk**, pianist ; b. Pressburg, 1778 ; d. 1837.
- Hüntten, Franz**, composer ; b. Koblenz, 1793 ; d. 1878.
- Huss, Henry Holden**, pianist ; b. Newark, N. J., 1862.
- Hyllested, August**, pianist ; b. Stockholm, 1858.
- Ilinski, Jan Stanislaw**, composer ; b. Castle Romanov, Poland, 1795 ;
d. (?).
- Jackson, Samuel P.**, organist ; b. Manchester, England, 1818 ; d. 1885.
- Jadassohn, Salomon**, composer, theorist ; b. Breslau, 1831 ; d. 1902.
- Jaell, Alfred**, pianist ; b. Trieste, 1832 ; d. 1882.
- Jonás, Alberto**, pianist ; b. Madrid, 1868.
- Jonas, Émile**, composer ; b. Paris, 1827.
- Joncières, Victorin de**, opera-composer ; b. Paris, 1839.
- Joseffy, Rafael**, pianist ; b. Hunfalu, Hungary, 1853.
- Jousse, J.**, teacher ; b. Orléans, France, 1760 ; d. 1837.
- Jungmann, Albert**, composer ; b. Langensalza, 1824 ; d. 1892.
- Kafka, Johann Nepomuk**, pianist ; b. Neustadt, Bohemia, 1819 ; d. 1886.
- Karganoff, Genari**, pianist ; b. Kashetin, Caucasus, 1858 ; d. 1890.
- Kauffmann, Fritz**, composer ; b. Berlin, 1855.
- Kéler-Béla, Albert**, dance-composer ; b. Bartfeld, Hungary, 1820 ; d. 1882.
- Kelley, Edgar Stillmann**, writer, composer ; b. Sparta, Wis., 1857.
- Ketten, Henri**, pianist ; b. Baja, Hungary, 1848 ; d. 1883.
- Ketterer, Eugène**, pianist ; b. Rouen, 1831 ; d. 1870.
- Kiel, Friedrich**, composer ; b. Puderbach, 1821 ; d. 1885.
- Kienzl, Wilhelm**, pianist, composer ; b. Waizenkirchen, Upper Austria, 1857.
- Kirchner, Fritz**, pianist ; b. Potsdam, 1840.

- Kirchner, Theodor, composer; b. Chemnitz, 1824.
 Kjerulf, Halfdan, composer; b. Christiania, Norway, 1818; d. 1868.
 Klauwell, Otto, theorist; b. Langensalza, 1851.
 Kleffel, Arno, composer; b. Pössneck, Thuringia, 1840.
 Klein, Bernhard, composer; b. Cologne, 1793; d. 1832.
 Klein, Bruno Oscar, organist, composer; b. Osnabrück, 1858.
 Klengel, Paul K., pianist, violinist; b. Leipzig, 1854.
 Köhler, Louis, pianist, composer; b. Brunswick, 1820; d. 1866.
 Kölling, Carl, composer; b. Hamburg, 1831.
 Kontski, Antoine de, pianist; b. Cracow, 1817.
 Kopylow, Alexander, composer; b. St. Petersburg, 1854.
 Kowalski, Henri, pianist; b. Paris, 1841.
 Krause, Anton, composer; b. Geithain, Saxony, 1834.
 Kreutzer, Rodolphe, violinist; b. Versailles, 1766; d. 1831.
 Krug, Dietrich, pianist; b. Hamburg, 1821; d. 1880.
 Krüger, Wilhelm, composer; b. Stuttgart, 1820; d. 1883.
 Kücken, Friedrich Wm., song-composer; b. Bleckede. Hanover, 1810; d. 1882.
 Kuhe, Wilhelm, pianist; b. Prague, 1823.
 Kuhlau, Friedrich, composer; b. Uelzen, 1786; d. 1832.
 Kühner, Konrad, pianist; b. Marktstreuendorf, Meiningen, 1851.
 Kullak, Adolf, writer; b. Meseritz, 1823; d. Berlin, 1862.
 Kullak, Franz, composer; b. Berlin, 1842.
 Kullak, Theodor, pianist; b. Krotoschin, Posen, 1818; d. Berlin, 1882.
 Kummer, Friedrich August, violoncellist; b. Erlau, 1795; d. 1870.
 Kunz, Konrad Max, composer; b. Schwandorf, Bav. Palat., 1812; d. 1875.
 Lachner, Franz, composer; b. Rain, Bavaria, 1804; d. 1890.
 Lachner, Ignaz, composer; b. Rain, 1807; d. 1895.
 Lack, Théodore, pianist; b. Quimper, Finisterre, France, 1846.
 Lacombe, Louis, composer; b. Bourges, France, 1818; d. 1884.
 Lacombe, Paul, composer; b. Carcassonne, Oude, France, 1837.
 La Mara. See LIPSIVS, MARIE.
 Lambert, Alexander, pianist; b. Warsaw, 1862.
 Lamperti, Francesco, singing-teacher; b. Savona, 1813; d. Como, 1892.
 Lange, Gustav, pianist; b. Schwerstedt, near Erfurt, 1830; d. 1889.
 Langhans, Friedrich Wilhelm, violinist; b. Hamburg, 1832; d. 1892.
 Lassen, Eduard, composer; b. Copenhagen, 1830.
 La Tombelle, Fernand de, composer; b. Paris, 1854.
 Laub, Ferdinand, violinist; b. Prague, 1832; d. 1875.
 Lavignac, Albert, theorist; France (contemporary).
 Lebert, Siegmund, teacher; b. Ludwigsburg, n. Stuttgart, 1822; d. 1884.
 Leclair, Jean-Marie, violinist; b. Lyons, 1697; d. 1764.
 Le Couppey, Félix, theorist; b. Paris, 1814; d. 1887.

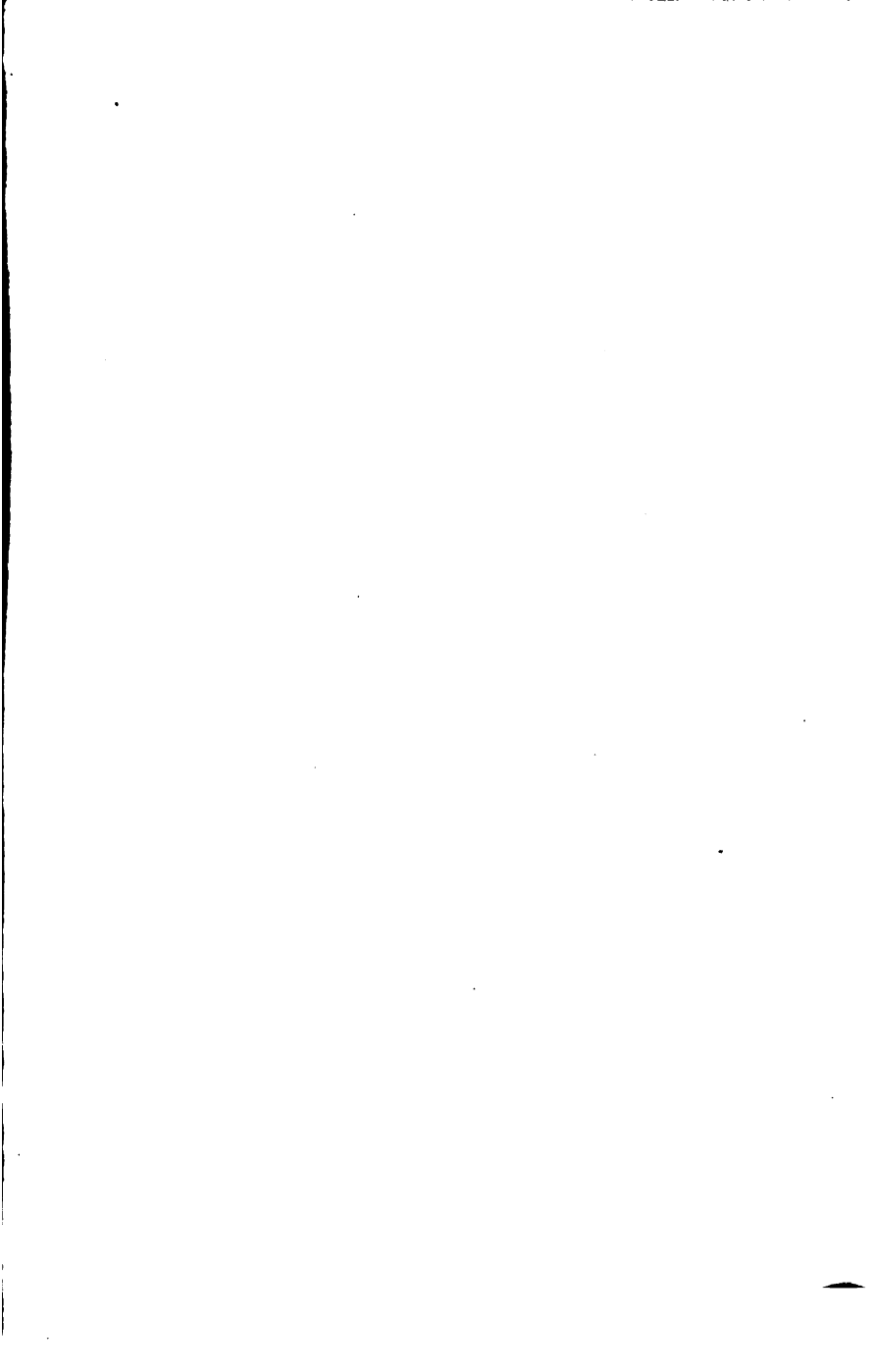
- Lefébure-Wély, Louis**, composer; b. Paris, 1817; d. 1869.
- Lemmens, Jacques-Nicolas**, organist; b. Zoerle-Parwys, Belgium, 1823; d. 1881.
- Lemoine, Henri**, theorist; b. Paris, 1786; d. 1854.
- Lenz, Wilhelm von**, writer; b. Russia, 1804; d. 1883.
- Leo, Leonardo**, composer; b. near Brindisi, 1694; d. 1746.
- Léonard Hubert**, violinist; b. near Liège, Belgium, 1819; d. 1890.
- Leschetizky, Theodor**, pianist, teacher; b. Lancut, Austrian Poland, 1830.
- Lessmann, Otto**, teacher; b. Rüdersdorf, n. Berlin, 1844.
- Leybach, Ignace**, pianist; b. Gambsheim, Alsatia, 1817; d. 1891.
- Liadow, Anatole**, composer; b. St Petersburg, 1855.
- Lichner, Heinrich**, composer; b. Harpersdorf, Silesia, 1829; d. 1898.
- Liebling, Emil**, pianist; b. Pless, Silesia, 1851.
- Lipsius, Marie** ("LA MARA"), writer; b. Leipzig, 1837.
- Liszt, Franz**, pianist, composer; b. Raiding, Hungary, 1811; d. 1886.
- Litolf, Henry Charles**, composer; b. London, 1818; d. 1891.
- Lobe, Johann Christian**, theorist; b. Weimar, 1797; d. 1881.
- Loeschhorn, Albert**, pianist; b. Berlin, 1819.
- Loewe, Carl**, composer; b. Löbejün, n. Halle, 1796; d. 1869.
- Löw, Joseph**, pianist; b. Prague, 1834; d. 1886.
- Lully, Jean-Baptiste**, opera-composer; b. Florence, 1633; d. 1687.
- Maas, Louis**, pianist; b. Wiesbaden, 1852; d. 1889.
- MacDowell, Edward Alexander**, composer; b. New York, 1861.
- Marchesi, Salvatore**, baritone, teacher; b. Palermo, 1822.
- Marchesi, Mathilde**, vocal teacher; b. Frankfort-on-Main, 1826.
- Martini, Giambattista**, composer; b. Bologna, 1706; d. 1784.
- Martucci, Giuseppe**, composer; b. Capua, 1856.
- Mascagni, Pietro**, composer; b. Leghorn, 1863.
- Mason, William**, pianist; b. Boston, Mass., 1829.
- Massenet, Jules**, opera-composer; b. Monteaux, 1842.
- Mattei, Tito**, pianist; b. Campobasso, near Naples, 1841.
- Mayer, Charles**, pianist; b. Königsberg, 1799; d. 1862.
- Mazas, Jacques-Féréol**, violinist; b. Béziers, France, 1782; d. 1849.
- Mendelssohn, Felix**, composer; b. Hamburg, 1809; d. 1847.
- Merkel, Gustav**, organist; b. Oberoderwitz, Saxony, 1827; d. 1885.
- Métra, Ollivier**, composer; b. Rheims, 1830; d. 1889.
- Meyer, Leopold von**, pianist; b. Baden, near Vienna, 1816; d. 1883.
- Meyerbeer, Giacomo**, opera-composer; b. Berlin, 1791; d. 1864.
- Meyer-Helmund, Erik**, composer; b. St. Petersburg, 1861.
- Mills, Sebastian Bach**, pianist; b. Cirencester, England, 1838; d. 1898.
- Molique, Wilhelm Bernhard**, violinist; b. Nuremberg, 1803; d. 1869.
- Morse, Charles Henry**, organist; b. Bradford, Mass., 1853.

- Moscheles, Ignaz**, pianist, composer; b. Prague, 1794; d. 1870.
- Moszkowski, Moritz**, pianist, composer; b. Breslau, 1854.
- Mozart, Wolfgang Amadeus**, composer; b. Salzburg, 1756; d. 1791.
- Müller, August Eberhard**, composer; b. Nordheim, 1767; d. 1817.
- Müller, Carl Christian**, theorist; b. Saxe-Meiningen, 1831.
- Nápravník, Edouard**, composer; b. Bejst, near Königgrätz, 1839.
- Nardini, Pietro**, violinist; b. Fibiana, Tuscany, 1722; d. 1793.
- Nava, Gaetano**, singing-master; b. Milan, 1802; d. 1875.
- Neidlinger, Wm. Harold**, composer; b. Brooklyn, N. Y., 1863.
- Neruda, Franz**, violoncellist (Austrian, contemporary).
- Neupert, Edmund**, b. Christiania, 1842; d. 1888.
- Nicodé, Jean-Louis**, pianist; b. Jerczik, near Posen, 1853.
- Nicolai, Otto**, opera-composer; b. Königsberg, 1810; d. 1849.
- Niecks, Frederick**, theorist; b. Düsseldorf, 1845.
- Niemann, Rudolf**, pianist; b. Wesselburen, Holstein, 1838; d. 1898.
- Nordraak, Rikard**, composer; b. Christiania, 1842; d. 1866.
- Oesten, Theodor**, pianist; b. Berlin, 1813; d. 1870.
- Olsen, Ole**, composer; b. Hammerfest, Norway, 1851.
- Pabst, Louis**, pianist; b. Königsberg, 1846.
- Pacher, Joseph Adalbert**, composer; b. Daubrawitz, Moravia, 1816; d. 1871.
- Paderewski, Ignace Jan**, pianist; b. Podolia, Poland, 1859.
- Paganini, Niccolò**, violinist; b. Genoa, 1782; d. 1840.
- Panofka, Heinrich**, violinist; b. Breslau, 1807; d. 1887.
- Panseron, Auguste-Mathieu**, vocal teacher; b. Paris, 1796; d. 1859.
- Paradies, Pietro Domenico**, composer; b. Naples, 1710; d. 1792.
- Parker, Horatio W.**, composer; b. Auburndale, Mass., 1863.
- Parsons, Albert Ross**, organist; b. Sandusky, Ohio, 1847.
- Patti, Adelina**, soprano (opera); b. Madrid, 1843.
- Paul, Oscar**, theorist; b. Freiwaldau, Silesia, 1836; d. 1898.
- Pauer, Ernst**, writer, composer; b. Vienna, 1826.
- Perabo, Ernst**, pianist; b. Wiesbaden, 1845.
- Pergolesi, Giovanni Battista**, opera-composer; b. Jesi (Rome), 1710; d. 1736.
- Philipp, Isidor**, pianist; b. Pesth, 1863.
- Pierné, Gabriel**, organist, composer; b. Metz, 1863.
- Pirani, Eugenio**, pianist; b. Bologna, 1852.
- Plaidy, Louis**, piano-teacher; b. Hubertusburg, Saxony, 1810; d. 1874.
- Pleyel, Ignace-Joseph**, composer, piano-manufacturer; b. Ruppertsthal (Vienna), 1775; d. 1831.
- Popper, David**, violoncellist; b. Prague, 1845.
- Prout, Ebenezer**, theorist, composer; b. Oundle, Northumberland, 1835.
- Rachmaninoff, Sergei**, pianist, composer; b. Novgorod, 1873.

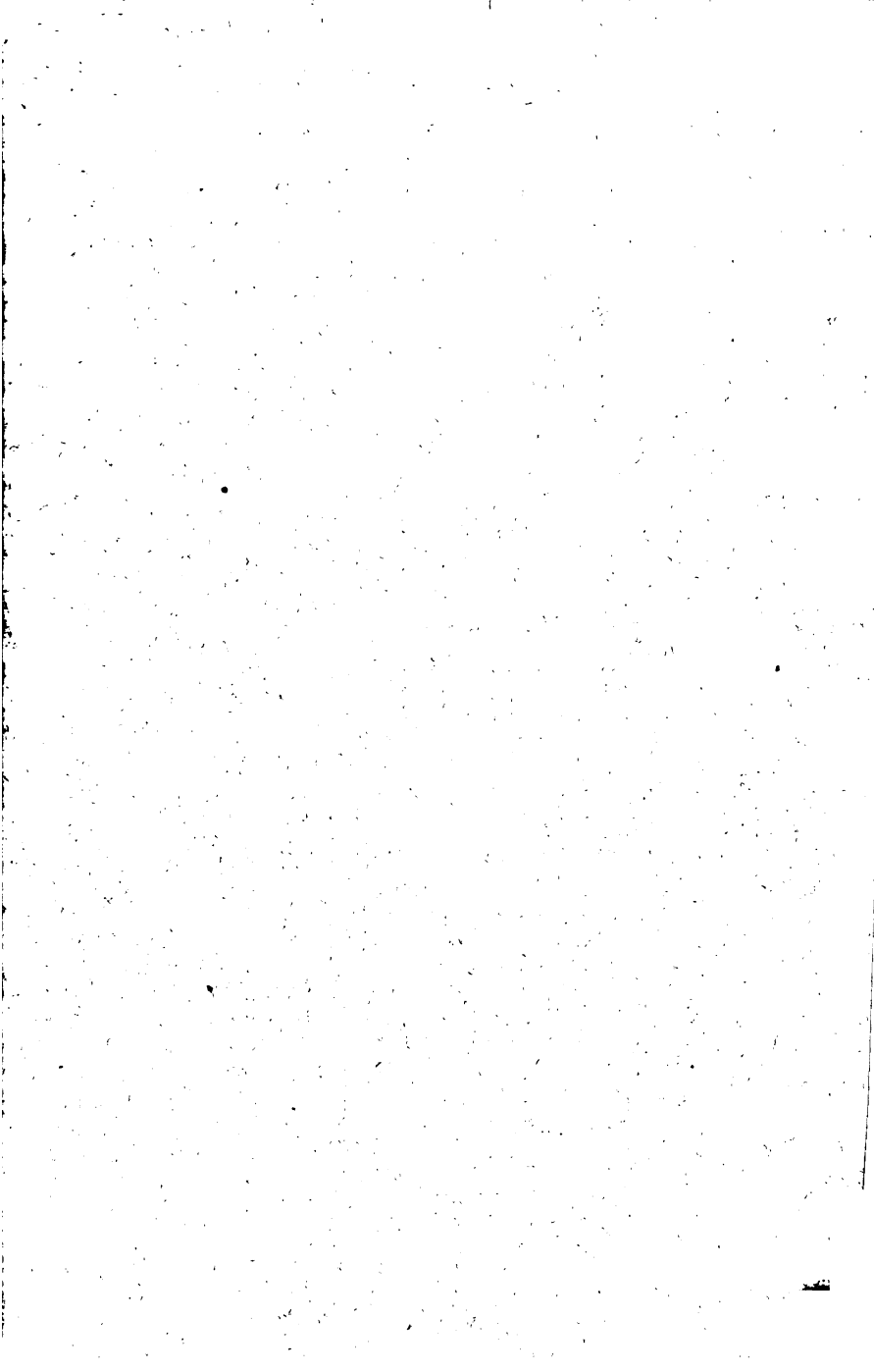
- Raff, Joachim**, composer; b. Lachen, Switzerland, 1822; d. 1882.
- Rameau, Jean-Philippe**, composer; b. Dijon, 1683; d. 1764.
- Ravina, Jean-Henri**, pianist; b. Bordeaux, 1818.
- Reinecke, Carl**, pianist, composer; b. Altona, 1824.
- Reinhold, Hugo**, composer; b. Vienna, 1854.
- Reissiger, Carl Gottlieb**, composer; b. Belzig, n. Wittenberg, 1798; d. 1859.
- Reissiger, Friedr. August**, bandmaster; b. Belzig, 1809; d. 1883.
- Rheinberger, Joseph**, composer; b. Vaduz, 1837; d. 1901.
- Richter, Ernst Friedrich**, theorist; b. Gross-Schönau, 1808; d. 1879.
- Riemann, Hugo**, writer, theorist; b. Grossmehlra, 1849.
- Ries, Franz**, violinist, composer; b. Berlin, 1846.
- Rimsky-Korsakov, Nikolas**, composer; b. Tikhvin (Novgorod), 1844.
- Ritter, Theodore**, pianist; b. near Paris, 1841; d. 1886.
- Rode, Pierre**, violinist; b. Bordeaux, 1774; d. 1830.
- Roeckel, Joseph Leopold**, pianist; b. London, 1838.
- Rohde, Eduard**, choirmaster; b. Halle, 1828; d. 1883.
- Rossellen, Henri**, pianist; b. Paris, 1811; d. 1876.
- Rosenhain, Jacques**, pianist; b. Mannheim, 1813; d. 1894.
- Rossini, Gioachino**, opera-composer; b. Pesaro, 1794; d. 1868.
- Rousseau, Samuel**, opera-composer; b. Neuvermaison, Aisne, 1853.
- Rubinstein, Anton**, pianist, composer; b. Wechwoytynech, 1830; d. 1894.
- Rubinstein, Nicholas**, pianist; b. Moscow, 1835; d. 1881.
- Rummel, Joseph**, pianist; b. Wiesbaden, 1818; d. 1880.
- Saar, Louis Victor**, composer; b. Rotterdam, 1868.
- Saint-Saëns, Camille**, composer, pianist; b. Paris, 1835.
- Salomé, Théodore**, organist; b. Paris, 1734; d. 1896.
- Sapellnikoff, Wassily**, pianist; b. Odessa, 1868.
- Sarasate, Pablo de**, violinist; b. Pamplona, Spain, 1844.
- Satter, Gustav**, pianist, composer; b. Vienna, 1832.
- Sauret, Émile**, violinist; b. Dun-le-Roi, France, 1852.
- Scarlatti, Domenico**, harpsichordist, comp.; b. Naples, 1683?; d. 1757.
- Scharwenka, Philipp**, composer; b. Samter, Posen, 1847.
- Scharwenka, Xaver**, pianist, composer; b. Samter, 1850.
- Schmitt, Aloys**, pianist; b. Hanover, 1827; d. 1902.
- Schmitt, Hans**, piano-teacher; b. Koben, Bohemia, 1835.
- Scholz, Hermann**, pianist; b. Breslau, 1845.
- Schradieck, Henry**, violinist; b. Hamburg, 1846.
- Schubert, Franz**, composer; b. Lichtenthal, 1797; d. 1828.
- Schulhoff, Julius**, pianist; b. Prague, 1825; d. 1898.
- Schulz, Leo**, contemporary violoncellist (New York).
- Schumann, Georg**, pianist; b. Königstein, Saxony, 1866.
- Schumann, Robert**, composer; b. Zwickau, 1810; d. 1856.

- Schütt, Eduard, pianist ; b. St. Petersburg, 1856.
Schytte, Ludvig, pianist, composer ; b. Aarhus, Jutland, 1850.
Seeling, Hans, pianist ; b. Prague, 1862.
Seiss, Isidor, pianist ; b. Dresden, 1840.
Sgambati, Giovanni, pianist ; b. Rome, 1843.
Shelley, Harry Rowe, composer ; b. New Haven, Conn., 1858.
Shepard, Frank H., theorist ; b. Bethel, Conn., 1863.
Shepard, Thomas G., organist ; b. Madison, Conn., 1848.
Sherwood, William H., pianist ; b. Lyons, N. Y., 1854.
Sieber, Ferdinand, vocal teacher. ; b. Vienna, 1822 ; d. 1895.
Sieveking, Martinus, pianist ; b. Amsterdam, 1867.
Silas, Eduard, pianist ; b. Amsterdam, 1827.
Sinding, Christian, composer ; b. Kongberg, Norway, 1856.
Sitt, Hans, violinist ; b. Prague, 1850.
Sjögren, Emil, organist, composer ; b. Stockholm, 1853.
Smart, Henry, organist, composer ; b. London, 1813 ; d. 1879.
Smith, Gerrit, organist, composer ; b. Hagerstown, Md., 1859.
Smith, Sydney, pianist ; b. Dorchester, England, 1839 ; d. 1889.
Smith, Wilson George, pianist, composer ; b. Elyria, Ohio, 1855.
Södermann, August Johan, composer ; b. Stockholm, 1852 ; d. 1876.
Spindler, Fritz, pianist, composer ; b. Würzburg, 1817.
Spohr, Ludwig, violinist, composer ; b. Brunswick, 1784 ; d. 1859.
Stark, Ludwig, pedagogue ; b. Munich, 1831 ; d. 1884.
Stavenhagen, Bernhard, pianist ; b. Greiz, Reuss, 1862.
Steibelt, Daniel, pianist ; b. Berlin, 1765 ; d. 1823.
Sternberg, Constantin, pianist ; b. St. Petersburg, 1852.
Stiehl, Heinrich, organist, composer ; b. Lübeck, 1829 ; d. 1886.
Strakosch, Moritz, pianist, impresario ; b. Lemberg, 1825 ; d. 1887.
Strauss, Johann (Sr.), composer ; b. Vienna, 1804 ; d. 1849.
Strauss, Johann (Jr.), composer ; b. Vienna, 1825 ; d. 1899.
Strauss, Joseph, composer ; b. Vienna, 1827 ; d. 1870.
Strauss, Richard, composer ; b. Munich, 1864.
Streabbog. See GOBBEAERTS.
Strelezki, Anton (Mr. Burnand), composer ; b. Croyden, Engl., 1859.
Suppé, Franz von, operetta-composer ; b. Spalato, 1820 ; d. 1895.
Svendsen, Johan, violinist, composer ; b. Christiania, 1840.
Tappert, Wilhelm, writer, editor ; b. Ober-Thomaswaldau, Silesia, 1830.
Tartini, Giuseppe, violinist, composer ; b. Pirano, Istria, 1692 ; d. 1770.
Tausig, Carl, pianist ; b. Warsaw, 1841 ; d. 1871.
Thalberg, Sigismund, pianist ; b. Geneva, 1812 ; d. 1871.
Thomas, Ambroise, opera-composer ; b. Metz, 1811 ; d. 1896.
Thomé, Francis, composer ; b. Port Louis, Mauritius, 1850.
Tours, Berthold, violinist ; b. Rotterdam, 1838 ; d. 1897.

- Tschaikowsky, Peter**, composer; b. Wotkinsk, 1840; d. 1893.
Vaccai, Niccolò, vocal teacher; b. Tolentino, 1790; d. 1848.
Verdi, Giuseppe, opera-composer; b. Le Roncole, 1813; d. 1901.
Vieuxtemps, Henri, violinist; b. Verviers, Belgium, 1820; d. 1881.
Vilbac, Renaud de, pianist; b. Montpellier, 1829; d. 1884.
Viotti, Giov. Battista, violinist, composer; b. Fontaneta da Po, 1753; d. 1824.
Vogrich, Max, pianist, composer; b. Szeben, Transsylvania, 1852.
Volkmann, Robert, composer; b. Lommatzsch, 1815; d. 1883.
Voss, Charles, pianist; b. Schmarsow, Pomerania, 1815; d. 1882.
Wachs, Paul, pianist, composer; b. Paris, 1851.
Wagner, Ernst David, organist; b. Dramburg, Pomerania, 1806; d. 1883.
Wagner, Richard, dramatic composer; b. Leipzig, 1813; d. Venice, 1883.
Warren, Samuel P., organist; b. Montreal, 1841.
Weber, Carl Maria von, opera-composer; b. Eutin, 1786; d. 1826.
Weitzmann, Carl Fr., theorist; b. Berlin, 1808; d. 1880.
Westerhout, Nicolò van, Italian composer; latter half of 19th century.
Whiting, Arthur B., composer; b. Cambridge, Mass., 1861.
Widor, Charles, organist; b. Lyons, 1845.
Wieck, Friedrich, teacher; b. Pretzsch, near Torgau, 1785; d. 1873.
Wieniawski, Henri, violinist; b. Lublin, Poland, 1835; d. 1880.
Wieniawski, Joseph, pianist; b. Lublin, 1837.
Wilhelmj, August, violinist; b. Usingen, Nassau, 1845.
Willmers, Rudolf, pianist, composer; b. Berlin, 1821; d. 1878.
Wilm, Nicolai von, pianist, composer; b. Riga, 1834.
Winding, August, pianist, composer; b. Taaro, Denmark, 1825.
Wohlfahrt, Heinrich, teacher; b. Kössnitz, near Apolda, 1797; d. 1883.
Wollenhaupt, Heinrich Adolf, pianist; b. Leipzig, 1827; d. 1863.
Wolzogen, Hans von, writer on Wagner; b. Potsdam, 1848.
Woodman, R. Huntingdon, organist; b. Brooklyn, N. Y., 1861.
Zichy, Count Geza, pianist, composer; b. Sztára, Hungary, 1849.
Zwintscher, Bruno, pianist; b. Ziegenhain, Saxony, 1838.







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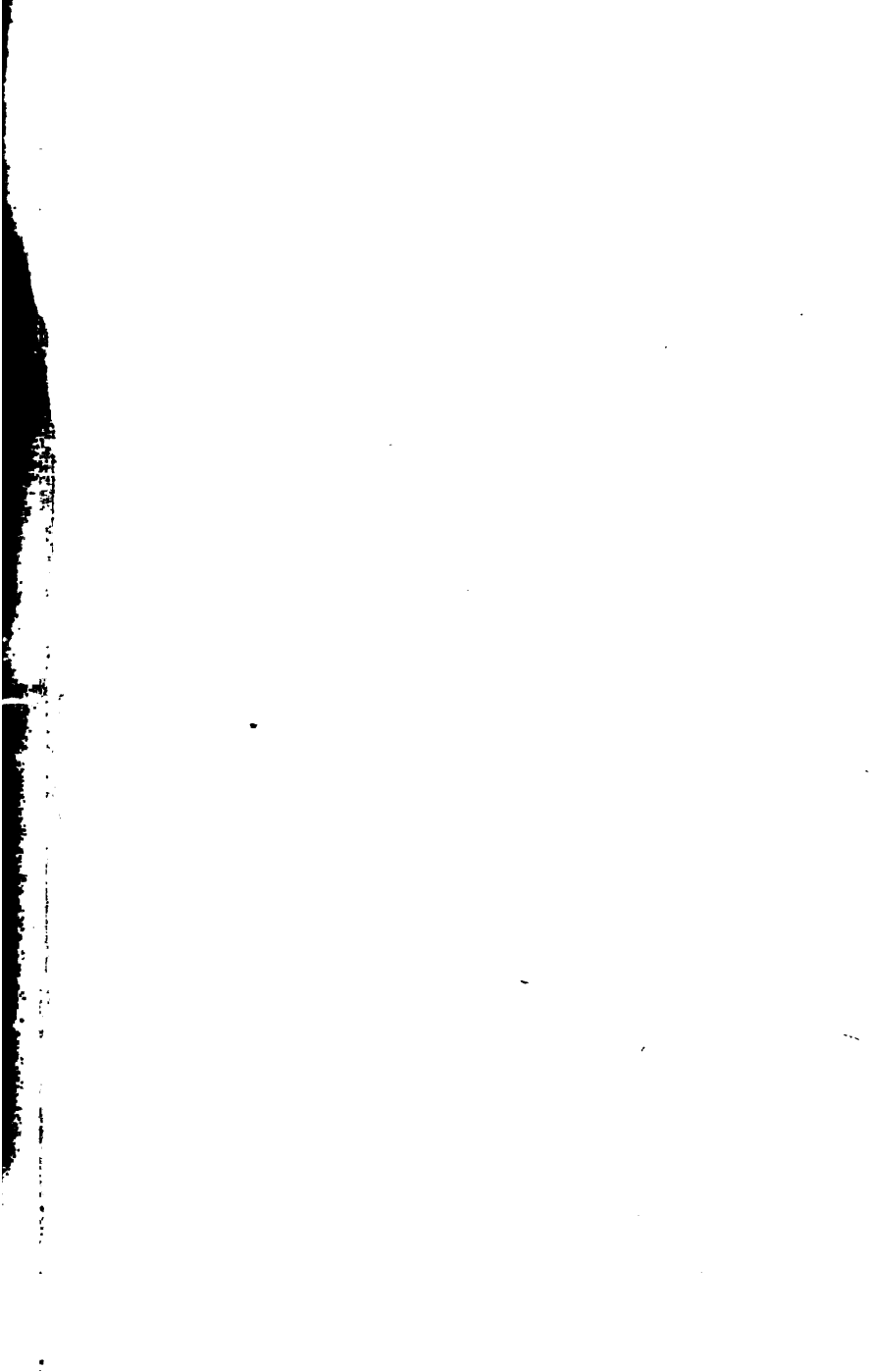
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